Sandwiches, sazeracs, and spring flings ... in Feast

Behind the lingering progressive-labor split p10

GUARDIAN

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Film Festival 52

Innovative docs, fractured fairy tales, Disney ditties, dinosaurs, and at least one scene-stealing camel highlight the 52nd San Francisco International Film Festival p42

The camel takes a ride, in the Kazakh comedy *Tulpan*



EDITOR'S NOTES

By Tim Redmond
› Tredmond@sfbg.com

I was over at the San Francisco Public Defender's office the other day, headed for a press roundtable, and I'd forgotten what room the event was in so I wound up at the reception desk on the second floor. When I arrived, a man was standing at the counter, highly agitated, trying to explain that something was wrong with his case, and that nobody was listening and he was getting the runaround — the kind of scene you see every day at the bottom level of the legal system, where people who don't have money scramble constantly to figure out which end is up.

And on the other side of the counter was a young guy who was calmly collecting the information, analyzing the problem, and explaining exactly what the client needed to do. He sent him a few doors down to another service then said, with a smile: "But don't worry, if they can't help you, just come right back here and we'll get you taken care of." He was the model of what a good public employee ought to be — professional, friendly, polite, smart, and (particularly important in this office) sympathetic.

And as I stepped up to ask him where the

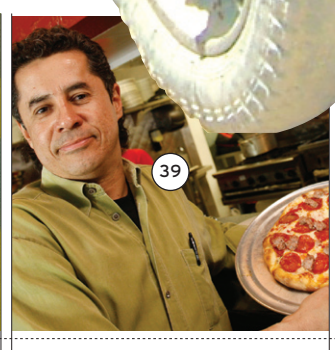
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4.22.09

With EFCA finally within reach, Sen. Feinstein has announced that she is looking for a "less divisive" option.

Do the right thing, Dianne

By Robert Haaland and Rafael Mandelman

OPINION At the end of World War II, approximately 36 percent of American workers belonged to a union. Today that number has shrunk to about 12 percent, lagging behind the world's other industrial democracies. But now, with a Democratic president in office, we have a realistic chance of enacting the most significant piece of labor legislation in decades, the Employee Free Choice Act, which would protect the right of workers to organize into a union.

The opposition, of course, is well organized and well funded. Opponents will spend more than $200 million to defeat the bill in the Senate. They will argue that EFCA is just a special interest bill that helps big labor. But the truth is that the legislation should be part of the long-term economic recovery plan and is key to rebuilding the middle class.

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We agree that the reservoir is a perfect place for a solar project, and that the city ought to be pursuing this.

But the structure of the deal makes us uncomfortable — and the financing shows a serious flaw in how federal money for renewable energy is allocated.

Under the terms of the proposal, a private company, Recurrent Energy, would finance and build the plant at a cost of perhaps $40 million. The facility would have the capacity to generate 5 MW of electricity, enough to power 2,500 houses. The city, in turn, would agree to buy that power for the next 25 years, at about 23.5 cents per kilowatt hour — far more than the current market rate for electricity but less than what other cities have agreed to pay for long-term solar contracts.

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The good news is that this would be a public-power project — the city would own the electricity and could use it to power public buildings and eventually, once the community choice aggregation (CCA) system is running, could sell it as retail power to residents and businesses.

But Sups. Ross Mirkarimi and David Campos have asked the obvious question: Why is a private company even involved? Why can't the city build the solar generating station itself? The CPUC's answer: It's cheaper to let Recurrent do the work — because the private outfit will get a $12 million tax break from the federal government.

That's a serious problem — why is the Obama administration giving tax breaks for private projects that aren't available to cities? "What we should be looking at is why San Francisco, with all its clout in Washington, can't get that same sort of subsidy for a public project," Campos told us.

Or as Mirkarimi put it: "This only makes sense to me if there's some guarantee that the city will actually buy the plant in seven years. Otherwise we're going to look back at this in year 15 and realize it's not such a good deal."

The city's energy future is very much up in the air right now — CCA is on the cusp of viability, there's still an active public-power movement, and it's very hard to say what the city's needs will be (or what the price of solar energy will be) 10 years from now, much less 25. So we're very nervous about signing a contract of that length with a private company.

Yes, the Recurrent deal offers solar now — and that's important. But the supervisors shouldn't rush this through. At the very least, they should pass a resolution asking House Speaker Nancy Pelosi to seek to direct the same subsidies that private companies can get to public solar projects — and to delay a final vote on this until there's a better analysis of why a private company should be given a long-term contract for what ought to be a public project. SFBG

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LETTERS

MUNI'S BAD TWO-YEAR BUDGET

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Fare strike, anyone?

Marc Norton
San Francisco

WHAT'S A GREAT PLACE TO WORK?

A great place to work is one because its workers believe that it is a terrific employer (Editor's notes, 4/15/09). So we have developed a methodology that looks exclusively at the workplace from the employee perspective. (By "we," I mean my coauthor and fellow journalist Milton Moskowitz and myself, along with the Great Place to Work Institute.) Our primary way of determining the businesses that make our lists is through our employee survey, which is filled out by a random selection of employees at each company. Our survey asks for employees' opinions about whether they trust the management, feel respected and treated fairly, have pride in their work, and feel a sense of camaraderie with other employees.

Because we believe that whether a company is a great place to work can only be answered definitively by those working there, we would reframe question you asked this way: What are the opinions of employees working at a company that is not green (such as an oil company) or a defense contractor

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EDITOR'S NOTES

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John Tennison works for the guy who devoted years to winning his freedom, Public Defender Jeff Adachi, and as far as I can tell, he's a perfect fit for the job. He survived 13 years of hell with no visible bitterness. And he's a reminder, for all those who like to forget, that everyone in prison is not a violent thug — or even guilty.

Coincidentally, if there is such a thing, I had just been working on a story about a move to criminalize cell phones in California prisons. The wardens have gone beyond drugs and weapons; phones are the new contraband. I posted an item on the politics blog about it and got the typical responses: Why should prisoners have access to cell phones? Aren't they supposed to be punished? Give 'em bread and water and that's it.

I get that cell phones can be a safety issue if they're used by gangs and violent criminals to conduct business. But I also get that prisoners (or more truthfully, their families) have to pay exorbitant rates to make collect calls on the pay phones in prisons, and that there is often a wait, and that calls can only be made at certain times.

I'm not going to make cell phones for prisoners the biggest crusade of my life, but you know, a sizable number of the 170,000 California inmates did nothing other than buy and sell drugs that ought to be legal anyway; a fair number did nothing at all and were wrongly convicted; and most of the rest will get out at some point — and the more contact they have with their families (and potential employers), the better and safer we all are.

Something to think about. **SFBG**

DIANNE

CONT››

but democratic. Too often employers use their power over unorganized employees to intimidate them into voting against the union. Such documented employer tactics have included mandatory attendance at antiunion meetings, one-on-one meetings, threats to close the business if the union wins the vote, and harassing or even firing workers engaged in organizing activity.

Sen. Dianne Feinstein has an 87 percent lifetime voting record from the AFL-CIO and has co-sponsored EFCA in the past. But now, with EFCA finally within reach, she has announced that she is looking for a "less divisive" option.

Say it isn't so, Senator.

For many years progressive activists have had concerns about Feinstein, even going as far as to seek her censure at a state Democratic convention two years ago. In 2007, the party leadership reminded the activists that although she may stray occasionally, Feinstein is really a good Democrat who shares our basic values and commitments. There was no censure.

But workers' rights is no side-issue in our Democratic Party. Economic justice is *the* issue. This is a moment of truth for Feinstein — and all of us who are her constituents have an obligation to help her get to the right answer.

On April 28 at 7 p.m. at the LGBT Community Center, the SF Labor Council, Pride at Work, and the Harvey Milk LGBT Democratic Club are sponsoring a community briefing on our campaign to urge Feinstein to support working people. Join us. **SFBG**

Robert Haaland is the co-chair, SF Pride at Work. Rafael Mandelman is president of the Harvey Milk LGBT Democratic Club.

LETTERS

CONT››

or a cigarette maker or an alcohol manufacturer about their workplace? Do they, among other issues, feel proud of telling others in their communities that they work there?

Others do lists of green or socially responsible companies, and we think such lists are valuable. But we believe there is great value in maintaining our focus of evaluating companies strictly from the employee viewpoint. It's a perspective that is rarely heard, even by many who consider themselves progressives.

Robert Levering
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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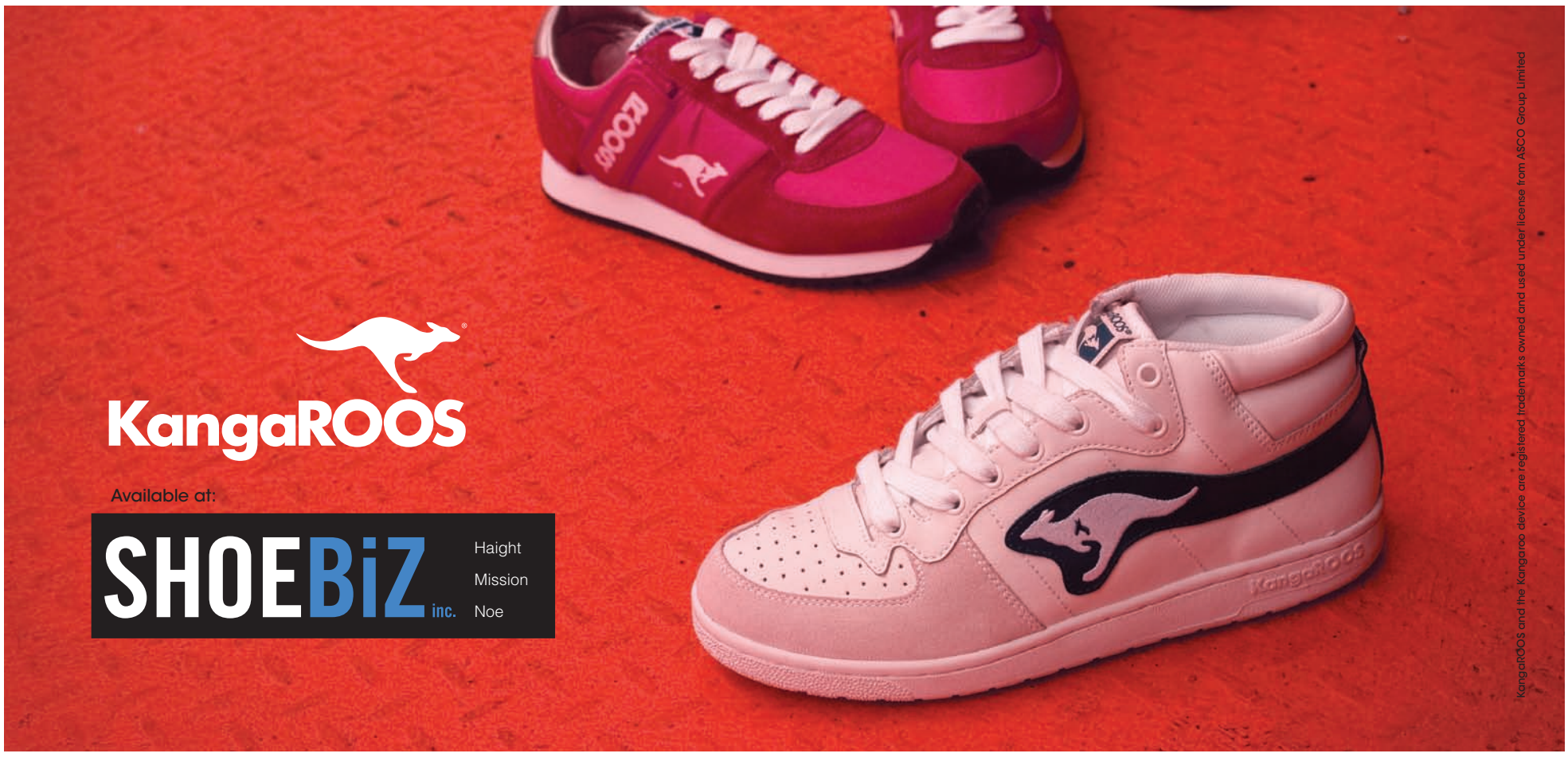
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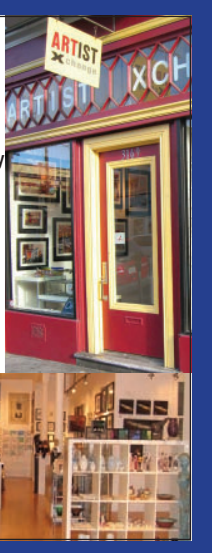
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DIANNE

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but democratic. Too often employers use their power over unorganized employees to intimidate them into voting against the union. Such documented employer tactics have included mandatory attendance at antiunion meetings, one-on-one meetings, threats to close the business if the union wins the vote, and harassing or even firing workers engaged in organizing activity.

Sen. Dianne Feinstein has an 87 percent lifetime voting record from the AFL-CIO and has co-sponsored EFCA in the past. But now, with EFCA finally within reach, she has announced that she is looking for a "less divisive" option.

Say it isn't so, Senator.

For many years progressive activists have had concerns about Feinstein, even going as far as to seek her censure at a state Democratic convention two years ago. In 2007, the party leadership reminded the activists that although she may stray occasionally, Feinstein is really a good Democrat who shares our basic values and commitments. There was no censure.

But workers' rights is no side-issue in our Democratic Party. Economic justice is *the* issue. This is a moment of truth for Feinstein — and all of us who are her constituents have an obligation to help her get to the right answer.

On April 28 at 7 p.m. at the LGBT Community Center, the SF Labor Council, Pride at Work, and the Harvey Milk LGBT Democratic Club are sponsoring a community briefing on our campaign to urge Feinstein to support working people. Join us. **SFBG**

Robert Haaland is the co-chair, SF Pride at Work. Rafael Mandelman is president of the Harvey Milk LGBT Democratic Club.

LETTERS

CONT››

or a cigarette maker or an alcohol manufacturer about their workplace? Do they, among other issues, feel proud of telling others in their communities that they work there?

Others do lists of green or socially responsible companies, and we think such lists are valuable. But we believe there is great value in maintaining our focus of evaluating companies strictly from the employee viewpoint. It's a perspective that is rarely heard, even by many who consider themselves progressives.

Robert Levering
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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www.economicclubsf.com

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Hardcore Christians and other ridiculous assholes probably won't agree with me here, but the truth about human desire is that it knows no bounds and is utterly insatiable.

--from "Peepshow: Missed Connection, found somehow" by Justin Juul in the Sex SF blog

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By Steven T. Jones
steve@sfbg.com



Plumbers union boss Larry Mazzola Jr. was the San Francisco Labor Council's pick for a recent political appointment, but the progressives on the Board of Supervisors denied it.
PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

Uncivil union

What the fight over Larry Mazzola says about the progressive and labor movements and their uneasy relationship

Who really cares about an appointment to the Golden Gate Bridge, Highway and Transportation District Board of Directors? There isn't a delicate balance of power on the board or any major initiative at stake in this fairly obscure district. San Francisco certainly has more pressing issues and concerns.

Yet the Board of Supervisors' April 14 vote to reject Larry Mazzola Jr. and select Dave Snyder for that board says more about San Francisco's political dynamics, the state of the American labor movement, the psychological impact of the recession, how the city will grow, and the possibilities and pitfalls facing the board's new progressive majority than any in recent memory.

It was a vote that meant nothing and everything at the same time, a complex and telling story of brinksmanship in which both sides of the progressive movement arguably lost. And it was a vote that came at a time when they need each other more than ever.

"It was a win for the Newsom-oriented elements of labor," Sup. Chris Daly, who helped spark the conflict, told the *Guardian*.

The bloc of six progressive supervisors who shot down Mazzola — who helps run the powerful plumbers union and was the San Francisco Labor Council's unwavering choice for an appointment that has traditionally been labor's seat on the bridge board — is the same bloc the unions helped elected last year. It is also the same bloc that has been fighting the hardest to minimize budget-related layoffs.

The vote says a tremendous amount about the crucial alliance between progressives and labor, how that delicate partnership formed, and what the future holds.

PLUMBERS VS. PROGRESSIVES

The Mazzola name carries a lot of weight in San Francisco labor circles. The Web site for the United Association of Journeymen and Apprentices of the Plumbing and Pipefitting Industry Local 38 (UA 38) features a photo of U.S. Secretary of Labor Hilda Solis standing between Larry Mazzola Sr. and Larry Mazzola Jr., the father and son team that runs the union.

But the Mazzolas and their union are also controversial. As the *Guardian* has reported ("Plumbers gone wild," 2/1/06), the union owns a large share of the Konocti Harbor Resort (which a lawsuit by the Department of Labor said was a misuse of the union's pension funds) and owns the Civic Center Hotel, which tenants and city officials say has been willfully neglected by a union suspected of wanting to bulldoze and develop the site. The plumbers and other members of the building trades have also fought with progressives over development issues and generally back moderate-to-conservative candidates.

Sup. Chris Daly and several progressive groups locked horns with the union over the hotel a few years ago, and Mazzola Sr. responded by opposing Daly's 2006 reelection campaign, targeting him with nasty mailers and donating office space to Daly's opponent, Rob Black. Yet more progressive unions like Service Employees International Union Local 1021, which represents city employees, convinced the Labor Council to back Daly and union support helped Daly win.

So when Mazzola Jr. came before Daly's Rules Committee last month, the supervisor unloaded on him, and Mazzola gave as good as he got, telling Daly he didn't want his support and defiantly telling the committee he didn't know much about the bridge district, or its issues, but he expected the job anyway. Those on all sides of the issue agree it was a disaster.

"He was just patently unqualified for the position," Daly told the *Guardian*. Mazzola tells us his experience with labor contracts would be an asset for the position, but he admits the committee meeting didn't go well. "I was caught off-guard and put in a defensive mode that altered my planned presentation," Mazzola told us.

Whatever the case, Sup. David Campos joined Daly in keeping the Mazzola nomination stuck in committee while the progressive supervisors privately asked labor leaders to offer another choice. "We said, 'Give us anyone else as long as they can intelligently talk about transportation issues and the bridge district,'" Daly said.

But labor dug in. "It seemed as though the board was trying to dictate to labor what labor should

CONTINUES ON PAGE 12 ››

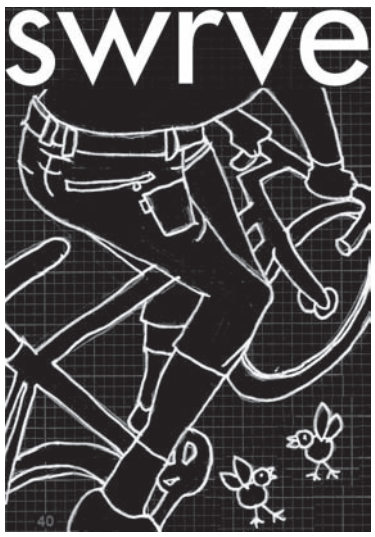
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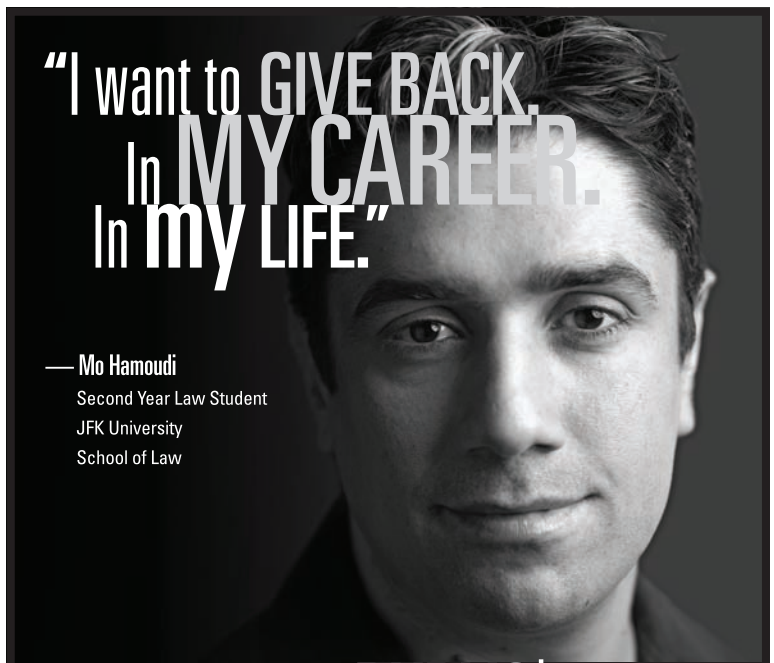
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"Inside SEIU, we've been struggling for four years basically on a difference of ideology and vision of what the labor movement is."
Sal Rosselli, head of National Union of Healthcare Workers

ALERTS

By Andrew Shaw
alerts@sfbg.com

WEDNESDAY, APRIL 22

People's Park 40th anniversary
A health fair kicks off the anniversary festivities for Berkeley's People's Park. You can also join Easy Does It Disability Assistance today, People's Voice Poetry on Thursday, a Founders Forum with the park's creators, and live music Saturday and Sunday.
2–5 p.m., free
2556 Haste, Berk.
www.peoplespark.org

THURSDAY, APRIL 23

Support labor
San Francisco's labor movement meets to support and shape the Obama administration's agenda on workers. The group is sending a delegation to Sen. Dianne Feinstein's office this month to urge her to support the Employee Free Choice Act. Help support Unite Here Local 2 in their contract battles.
3:30 p.m., Free
Unite Here Local 2 Union Hall
215 Golden Gate, SF
hmillstein@earthlink.net

Is Feminism Passé?
The International Socialist Organization (ISO) commented recently that a women's movement to fight sexism is an unnecessary anachronism. Radical Women explore and critique the position.
7 p.m., free
New Valencia Hall
625 Larkin, Suite 202, SF
baradicalwomen@earthlink.net

SATURDAY, APRIL 25

"High Stakes" Special Election
The Older Women's League takes up the May 19 election, what it's about, and why it's so important. OWL also hosts members of California Association of Retired Americans for a discussion on the ballot measures, the California budget, and the impact the of the federal stimulus package.
11 a.m., free
Older Women's League
870 Market, room 1185, SF
www.owlsf.org

Walk Against Rape
Join San Francisco Women Against Rape in its fourth walk and fundraiser celebrating Sexual Assault Awareness Month. Empower survivors of sexual assault in this three-mile walking journey, which starts at Justin Herman Plaza and ends in a rally in Dolores Mission Park.
10 a.m.–noon, free
Justin Herman Plaza
One Market, SF
www.firstgiving.com/sfwar
to register

Parents in the Schools
Parents for Public Schools hosts Bringing Parents into Public Schools, the annual celebration of its 10-year anniversary. The program features writer, radio personality, and public school advocate Sandra Tsing Loh. Free parking from 8:30 a.m. to 4 p.m. at Mission High School, entrance on Dolores Street.
9:00 a.m.–12:30 p.m., free
Women's Building
3543 18th St., #8
www.ppssf.org



SUNDAY, APRIL 26

Sunday Streets
Bring the streets to life in safe, fun, carfree fashion in this first of six Sunday Streets events. Busy city streets will be blocked to auto traffic as participants enjoy dancing, yoga, skating, biking, walking, hula hooping and more.
9 a.m.–1 p.m., free
Embarcadero from Aquatic Park to AT&T Park, SF
www.sundaystreetssf.com

TUESDAY, APRIL 28

The Siege of Gaza
Legendary novelist, poet, and activist Alice Walker discusses her recent visit to Gaza. This program also features an interview with Malihe Razazan of KPFA's "Voices of the Middle East and North Africa." A benefit for Code Pink and KPFA Radio.
7:30–9:30 p.m., $12
First Congregational Church of Oakland
2501 Harrison, Oakl.
www.kpfa.org/events SFBG

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PIXEL VISION
Cherry Blossom Parade, banana cookies, hot Tomales, Seth Rogen, Look of the Day



SEX SF
An interview with trans sex superstar Wendy Williams, a hip girls' guide to UTIs, hot sex events



POLITICS
Offshore oil protest, Daly and the Dems, torture and Yoo, should prisoners have cell phones

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Wednesday, April 29, 2009
6:00 p.m. to 8:00 p.m.

Alex L. Pitcher Room
Southeast Community College
1800 Oakdale Avenue
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For more information on the cleanup activities at Hunters Point Shipyard, please contact:

Mr. Keith Forman
Navy Base Realignment and Closure Environmental Coordinator
1455 Frazee Road, Suite 900
San Diego, CA 92108-4310
Local telephone number: (415) 308-1458
Office telephone number: (619) 532-0913
Fax number: (619) 532-0995
Email: keith.s.forman@navy.mil

Information is also available on the Navy's Hunters Point Shipyard website: http://www.bracpmo.navy.mil/basepage.aspx?baseid=45&state=California&name=hps

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Unions CONT»

do," Michael Theriault, who heads the San Francisco Building and Construction Trade Council. And the other unions decided to back the trades, for a number of complicated reasons.

"The reason we supported Larry Mazzola is because this was important to the plumbers union," said Mike Casey, president of the Labor Council and head of Unite Here (which includes the Union of Needletrades, Industrial and Textile Employees and the Hotel Employees and Restaurant Employees International Union). "To the extent we can support the trades, we want to."

So when the four most conservative members of the Board of Supervisors used a parliamentary trick to call the Mazzola nomination up to the full board on April 14, the stage was set for the standoff.

THE STATE OF LABOR

Labor is truly a house divided, despite its universal interest in minimizing recession-related layoffs and taking advantage of a new Congress and White House that is generally supportive of labor's holy grail: the Employee Free Choice Act, which would make it far easier to form unions.

The April 25 founding convention of National Union of Healthcare Workers (NUHW) in San Francisco caps a years-long battle between Sal Rosselli's United Healthcare Workers (UHW) and their SEIU masters (see "Union showdown," 1/28/09). Rosselli and many others say SEIU under Andy Stern has become undemocratic and has climbed in bed with corporate America, while SEIU says getting bigger has made the union better able to advocate for workers. Both accuse the other of being power-hungry and not fighting fair.

"Inside SEIU, we've been struggling for four years basically on a difference of ideology and vision of what the labor movement is," Rosselli told us. David Regan, who SEIU named as a UHW trustee after ousting Rosselli, told us the union divisions have been overstated by the media. "Everyone is together in pushing the Employee Free Choice Act," he said, glossing over the fact that the legislation is in trouble and recently lost the support of U.S. Sen. Dianne Feinstein.

Nationally, SEIU has been at war with all of the most progressive unions. The union recently made peace with the California Nurses Association after a particularly nasty struggle that involves many of the same dynamics as SEIU vs. NUHW, including accusations by CNA that SEIU was a barrier to achieving single-payer healthcare and was illegally meddling in its internal affairs.

SEIU is also accused of breaking up Unite Here, which fought the most high-profile labor battle here since Newsom became mayor in its contract fight with the big hotel chains. Last month, a large faction from the old Unite affiliated with SEIU, whose officials say they were just helping out after the end of what all knew was a bad marriage. "This is an example of a merger that didn't take," SEIU spokesperson Michelle Ringuette told us. But the building trades have backed Unite Here in its fight against Sterns' SEIU. As Casey told us, "We're in a major fight over our right to exist. There's no other way to characterize it."

Yet in San Francisco, SEIU plays a different role. Local 1021 is the advocate for the little guy, representing front-line city workers who deliver social and public health services. It is the union facing the deepest layoffs in the coming city budget fight and is still negotiating contract givebacks with the Mayor's Office. The union's biggest allies in City Hall are the exact same six supervisors who voted against Mazzola.

So why this standoff? SEIU, Unite Here, and other progressive unions share the Labor Council with the building trades, which are traditionally more conservative and friendly with downtown and, these days, starting to really get desperate for work. "We have thousands of guys on the verge of losing their homes and families," Theriault said. "We are desperate."

That was one reason the San Francisco Labor Council last year cut a deal with Lennar Corporation to back Proposition G, which lets Lennar develop more than 10,000 homes in the southeast sector of the city. Daly, who wanted firmer guarantees of more affordable housing, was livid over the deal and has been at odds with the council ever since. But Daly said labor's undercutting of progressives goes back even further and includes the early reelection endorsement Rosselli's UHW gave Newsom in 2007, which helped keep big-name local progressives out of the race.

Tenants groups, affordable housing advocates, and alternative transportation supporters form the backbone of progressive politics, but on development projects, they often clash with the trade unionists who

"Inside SEIU, we've been struggling for four years basically on a difference of ideology and vision of what the labor movement is."

Sal Rosselli, head of National Union of Healthcare Workers

just want work. And labor expects support from the progressive supervisors. As Mazzola pointed out, "It was labor that got most of those guys elected."

But labor has its own fights on the horizon. SEIU fears deep city job cuts if the Mayor's Office can't be persuaded to start supporting new revenue measures. NUHW is getting challenged by SEIU for every member the try to sign up. And Unite Here's hotel contracts start expiring in six months, reopening its battle with downtown hotel managers.

"We're going to be in a real war with some of those employers," Casey said. Yet he said its actually good time for the otherwise distracting fights with SEIU over how nice to play with big corporations. "I embrace this fight because I think this is exactly the struggle we need to have in the labor movement."

But the Mazzola fight was one that neither side relished.

TO THE BRINK

The Board of Supervisors chambers was filled with union members flying their colors on April 14, but the progressive supervisors were just as unified, voting 6-5 to reject Mazzola. All that was left was the political posturing, the decision of what to do next, and the fallout.

"I am disappointed and surprised by the board's action," Sup. Sean Elsbernd (who voted for Mazzola and publicly called it "a sin" to deny him) told us, refusing to confirm the private joy over the outcome that many sources say he has expressed. "What shocked me is a majority of the board turned their back on labor."

Daly admits that the standoff hurt progressives. "I'm not sure who came up with it, but it's certainly true that the Sean Elsbernds of the world were able to take full advantage of the situation to drive a wedge between unions and progressives," Daly said.

CONTINUES ON PAGE 14 ››

FUN

Drink Specials
$3 draft Beer
$4 select wines
$5 specialty drinks
$10 half-bottles of wine

$5 Appetizers
five-hour baby back ribs
smoked chicken wings
seasonal flatbread
housemade salumi
dungeness crab fritters





The Giants are away, come play!

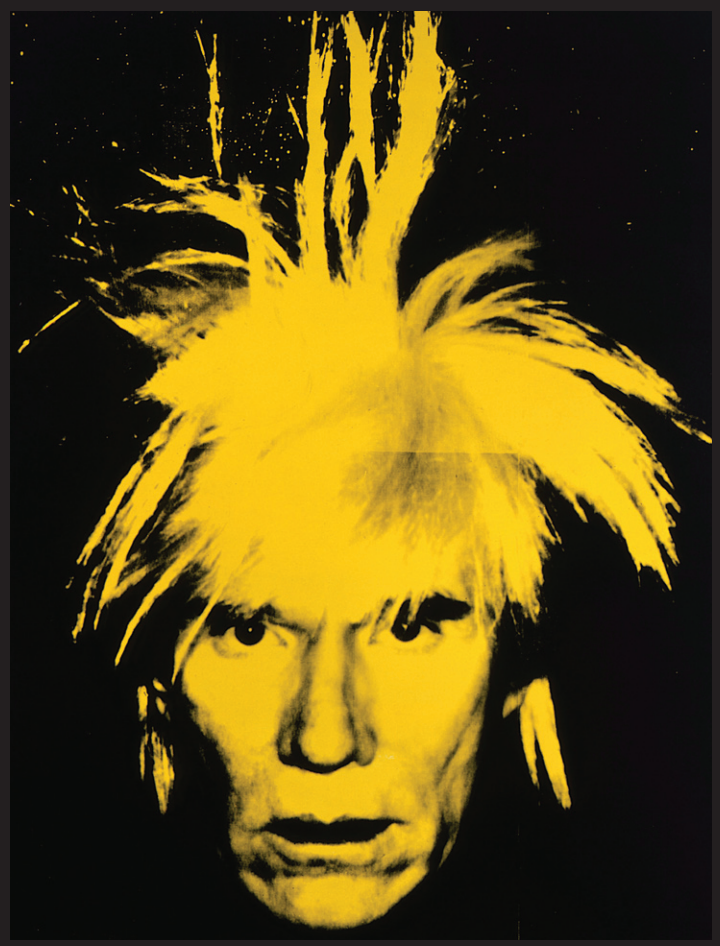
Acme Hour
4:30 – 6:30 pm Weekdays
when the Giants are not in town

ACME CHOPHOUSE 24 Willie Mays Plaza SF CA tel 415 644 0240 acmechophouse.com
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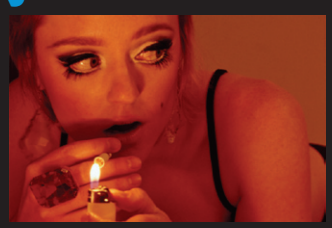


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GUARDIAN sfbg.com/deyoung

*Please note: this is an all-ages free event with surcharge for special gallery admission

Fun under siege

Nightlife and street parties in San Francisco face official crackdowns — again

By Steven T. Jones and Marke B.
news@sfbg.com

As San Francisco's party season gets underway — a time when just about every weekend includes street fairs and festivals, venerable celebrations like Bay to Breakers, quirky cultural events such a flash mobs, promoter-created club nights, and underground parties designed to raise funds for Burning Man camps and other endeavors — police and other party-poopers keep finding new ways to crack down on the fun.

The latest: potentially fatal price gouging of the How Weird Street Faire, a series of bizarre police raids on underground clubs, and state alcohol officials threatening to yank local club licenses.

For years, the *Guardian* has been warning that NIMBY neighbors, intolerant enforcers, and indifferent city officials were threatening the vibrant social events that make San Francisco such a fun and unique city (see "Death of fun," 5/23/06, "Death of fun, the sequel," 4/25/07, and regular recent posts on the SFBG Politics blog).

Lately the situation has gotten so bad that even the conservative S*an Francisco Examiner* has written about the problem ("Squeezing the fun out of festivals," 4/13/09) and followed it up with an editorial calling for city officials to address the issue and ensure that the cultural events can keep happening.

Overwhelming public opposition to recently proposed restrictions on the May 17 Bay to Breakers and April 12 Bring Your Own Big Wheel events led City Hall to pressure the San Francisco Police Department into reversing promises of a crackdown, although many events are being threatened.

The How Weird Street Faire is scheduled for May 10, although organizers say they can't come up with the nearly $10,000 the San Francisco Police Department is demanding by May 1. Organizer Brad Olsen sought help from City Hall (Sup. Ross Mirkarimi and senior mayoral aide Mike Farrah — who helped save BYOBW — have both tried to intervene, so far to no avail) and unearthed city codes that seem to cap police fees for events like How Weird at $5,494, but the cops haven't budged.

"Although we appreciate your position, it would be unwise for the SFPD to risk public money by not collecting the required fees prior to the event. If the event is the only way your group is able to pay for police services, we are all betting that the event will be as successful as you hope," SFPD Lt. Nicole Greely wrote to How Weird promoters on April 13, suggesting that organizers take out a loan to pay the escalating protection money demanded by SFPD.

But Olsen said his grassroots group, which barely breaks even on the event, has never in its 10-year history been required to pay in advance and told us that entrance donations at the event are the only real source of revenue for the popular dance party.

Meanwhile the *Guardian* has heard multiple reports of undercover cops infiltrating underground parties in SoMa in the early morning hours of April 11 and 12, followed up by groups of more than a dozen uniformed officers storming in and roughly making arrests for resisting arrest, illegal alcohol sales, and drug possession.

"All of a sudden an undercover cop just tackled someone on the dance floor," 27-year-old San Francisco resident Ryan Parkhurst told us, describing the scene at one party. "Then at that point, more than 10 officers came upstairs ... I asked an officer, 'What's going on?' and he said, 'Arrest this guy.'"

Parkhurst said four cops then jumped on him, roughed him up, and arrested him. "Another guy was beat up worse than I was, with severe bruises and scratches all over his face."

Parkhurst said he was charged with being drunk in public, resisting arrest, and assaulting an officer, but when he went to court on April 13, he was told all charges had been dropped.

SFPD spokesperson Sgt. Lyn Tomioka spent several days trying to gather information on the raids, but had little to offer by *Guardian* press time. "I can't give you the answers you're looking for based on what the computer is telling me," she said. The District Attorney's Office also did not respond by press time.

The attention that the California Department of Alcoholic Beverage Control (ABC) is paying to licensed venues seems to have ratcheted up lately as well. DNA Lounge, a nightlife haunt for freaks of all stripes, was cited by ABC in February for operating "a disorderly house injurious to the public welfare and morals" after undercover agents for the department witnessed brief instances of nudity and simulated intercourse during the DNA's popular regular queer parties Cream and Escandalo.

These instances occurred during go-go and stage routines, mostly involving flashing buttocks and a wet T-shirt contest. In a statement on the DNA Lounge Web site , www.dnalounge.com, DNA owner Jamie Zawinski contends that ABC is retaliating against his club for appealing the department's decision not to grant DNA a conversion of its license from a Type 48 (21-and-over bar) to a Type 47 (all-ages venue that serves food). During the appeal process, a settlement was reached, and the DNA successfully converted its license.

"As a direct result of our having filed an appeal, ABC began sending undercover agents into the club during our gay and lesbian promotions looking for dirt," Zawinski writes, drawing attention to the specific targeting of DNA's queer nights, a particular that inflamed the gay community when a story about it was published in the *Bay Area Reporter*.

It is the specific requirement that all-ages venues collect 50 percent or more of their revenue from food sales that has gotten several other San Francisco clubs in trouble with ABC. The state requires that venues possessing a Type 47 ("bona fide eating place") license, a requirement for most all-ages clubs, earn just as much revenue from food sales as liquor sales. That's particularly daunting for businesses that have traditionally made most of their money at the bar.



"There is grave concern and fear," San Francisco Entertainment Commissioner Terrence Alan told the *Guardian*, "that the recent conflicting and oftentimes underground regulations [of ABC] could undermine the great and ongoing work of the Entertainment Commission and Sup. Ross Mirkarimi's proposed cultural legislation."

Alan was referring to the "Promoting and Sustaining Music and Culture in San Francisco" charter amendment sponsored by Mirkarimi that would "produce a master plan and vision that promotes a sustainable environment for music, culture, and entertainment throughout the city."

It appears the law enforcement types are doing everything possible to make sure Mirkarimi's vision never becomes reality. SFBG

Unions CONT»

Yet Daly noted how ridiculous is was for Sups. Elsbernd and Michela Alioto-Pier to be publicly professing such fealty to labor while opposing revenue measures that would minimize layoffs. "At the same time the plumbers were attacking me, I was sponsoring paid sick days," Daly said. "It's the six members of the board that are the most pro-labor who voted against Larry Mazzola."

Politically, Elsbernd says the progressives misplaced their hand. "I think the easy middle ground for them was to reject Mazzola and send it back to committee," Elsbernd said. Others echoed that point. Instead, supervisors appointed Synder, a widely acclaimed transportation expert who created the modern San Francisco Bicycle Coalition then started Transportation for a Livable City (now Livable City) before becoming the first transportation policy director for the San Francisco Planning and Urban Research Association (SPUR).

"I don't like how that went down, and I'm not happy with the inability of the board and labor to come to an agreement," Snyder told us. "I was stuck in the middle. I wish they had sent someone the board could have agreed to."

After the vote, Snyder went back to the SPUR office and resigned. SPUR director Gabriel Metcalf admits that labor leaders lobbied him to pressure Snyder to withdraw his name, and that he asked Snyder to do so. But Metcalf said he didn't want to lose Snyder, whose vast knowledge of transportation issues as been a real asset to SPUR. "It was his choice and not my preference."

"This issue is not why I left SPUR, but it was the precipitating event," said Snyder, whose progressive values have occasionally differed from SPUR's stands. "My sense of social justice has more to do with class issues than I was able to pursue at SPUR."

In fact, the clashes between progressives and developers (who are often backed by the trade unions) often revolve around how much affordable housing and community benefits will be required with each project approval. Snyder said the defining question is, "How do we accommodate development in San Francisco and maintain progressive values in a capitalist economy?"

He didn't answer that question, but it is one the building trades also understand. Theriault said he supports holding developers to high standards, even when progressives have block certain projects to get them. "I'm okay with that as long as I see the endgame," Theriault said.

He expects the progressive board to listen to labor more than Daly or Democratic Party chair Aaron Peskin, who Theriault said helped shore up the progressive opposition to Mazzola (which Peskin denies). "With the exception of Daly, the relationships are reparable. But they have to show some independence from Daly and Peskin," Theriault said. "The real fear for me is what comes next."

Theriault was referring to things like new historic preservation standards that supervisors will soon consider, as well as the string of big development projects coming forward this year. And for progressives, they hope their efforts to save city jobs will be followed by labor support for progressive candidates for the Board of Supervisors (such as Debra Walker and Rafael Mandelman) in next year's election.

"The one thing I know about labor is, we've been screwed by politicians on the left and the right," Casey said. "Are we angry about this and disappointed? Yes. But does that mean the alliance between labor and progressives is dead? No. We're going to work through this stuff, talk, take deep breaths, and move forward." SFBG

NUHW's founding convention takes place April 25 from 10 a.m. to 5 p.m. at Everett Middle School, 450 Church St., San Francisco.

MORE AT SFBG.COM

The *Guardian* takes a detailed look at the Golden Gate Bridge, Highway, and Transportation District and its colorful history.

Don't drill here

By Rebecca Bowe
rebeccab@sfbg.com

GREEN CITY When U.S. Secretary of the Interior Ken Salazar looked out at a sea of faces during a San Francisco public hearing April 16, a band of activists dressed as polar bears, sea turtles, and other marine creatures stood out from the rest. Their message, also articulated by a host of federal and state-elected officials, was unequivocally clear: no new oil and gas drilling off the California coast.

Waving a thick document in the air, Salazar explained that he'd inherited a five-year plan from the Bush administration to award new leases for oil and gas drilling in the federally controlled outer continental shelf, which comprises some 1.7 billion underwater acres off the Atlantic and Pacific coasts, the Gulf of Mexico, and Alaska.

Rather than move the policy as planned, Salazar extended public comment for six months, met with stakeholders in each region, and placed greater emphasis on developing offshore renewable energy. The San Francisco public hearing was the last in a series of four that Salazar attended.

"One of the significant issues that is so important to President Obama is that we move forward with a new energy frontier," Salazar said. He advocated embracing offshore wind and other renewable alternatives as part of a "comprehensive energy plan going forward." Yet Salazar also indicated that future plans for the nation's energy mix were "not to the exclusion of oil and gas," and mentioned that opportunities for "clean coal" technology should also be considered.

Under the five-year plan, three new leases are proposed off California's coast — two in the south, and one in the Point Arena Basin, an underwater swath near Fort Bragg. Elected officials unanimously opposed any new offshore petroleum development. "Our state clearly is saying to you today, no," declared Sen. Barbara Boxer, chair of the Senate Environment and Public Works Committee. "Instead of putting our California coast and economy in jeopardy, we need to look at ... green technology which will bring us new jobs."

Lt. Gov. John Garamendi sounded a similar note, saying the billions that would be invested in offshore oil could be put toward advancing clean energy. Rep. Lynn Woolsey (D-Petaluma) highlighted the risk of oil spills around the Point Arena Basin. "It could be turned from a wellspring of life into a death plume," she said. "This shimmering band of coast must be protected."

While nearly every testimony blasted new offshore oil development, the conversation brightened when Salazar asked for comments on renewable energy. According to estimates by the National Renewable Energy Laboratory, offshore wind in shallow areas could provide some 20 percent of the electricity needs of coastal states nationwide. Wave energy, while still under study, might one day generate enough electricity to power some 197 million homes per year, according to Department of the Interior estimates.

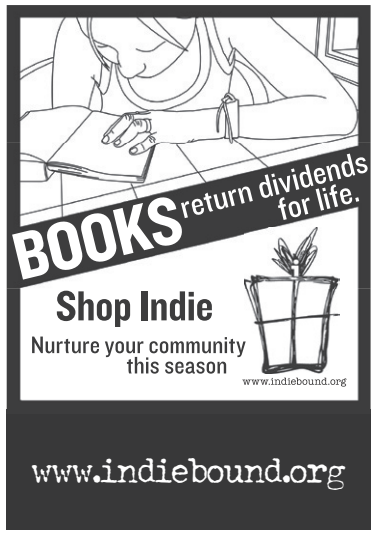
Most of the oil that could be extracted from the outer continental shelf would come from the Gulf of Mexico and Alaska, with some 10 billion barrels potentially available off the Pacific coast. Joe Sporano of the Western States Petroleum Association said offshore drilling could create jobs and limit dependence on foreign oil. Yet Boxer pointed out that, based on Energy Information Administration figures, drilling for oil across all areas would yield just 1 percent of the nation's total oil consumption by 2030 — and it's not believed to make a real difference in gas prices.

Richard Charter, government relations consultant with Defenders of Wildlife, seemed confident that California's coast would be protected. "You have a new interior secretary for an administration that received California electoral votes ... in a state that is pretty much single-minded in its position in terms of saving the coast," he said.

Charter's optimism was helped by a recent federal appeals court ruling against the previous administration's plan to award new offshore-drilling leases in the Arctic.

So now, "whatever Secretary Salazar does will have his own stamp on it," Charter said. "In each of these hearings, it's become apparent that the Obama administration may be coming around to a new approach."

Public comment for the offshore leasing plan ends in late September. Salazar told reporters that he expects a decision by the end of the year. SFBG





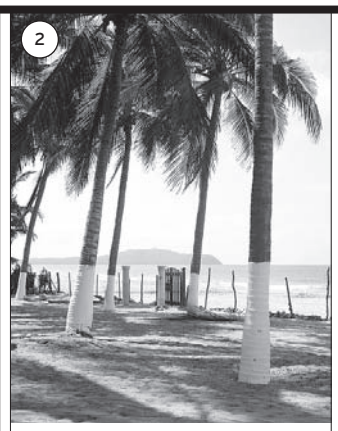


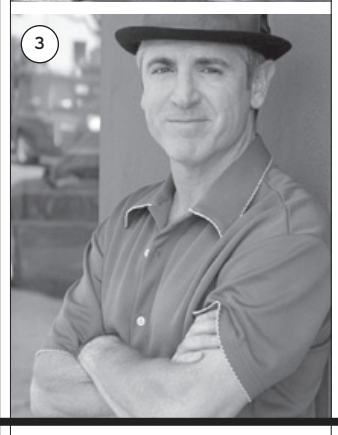


GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**









APRIL 22-28, 2009

WEDNESDAY
APRIL 22

MUSIC

Stones Throw Tour
Hip-hop would be sadder, more corporate, and just plain corny without Stones Throw. Since the mid-1990s, the California label has ushered in innovative street sounds from the likes of Dudley Perkins, Madlib, Madvillian, Quasimoto, J Dilla, the Beat Konducta, and Jaylib. The fact that I've mentioned only four artists is testament to the twisted genius of Stones Throw owner Peanut Butter Wolf. The impresario, whose gub'ment is Chris Manak, continues his crusade against same-old-same with the synth- and bass-driven vibe of Los Angeles' "Ambassador of Boogie Funk" dām-funk, the eerie narco rhythm and blues of Mayer Hawthorne, and the polyester anarcho-disco of James Pants. **(D. Scot Miller)**

9 p.m., $21
Great American Music Hall
859 O'Farrell, S.F.
(415) 885-0750
www.gamh.com

THURSDAY
APRIL 23

COMEDY/EVENT

Comix for Comics
Cartoon Art Museum is hosting its fifth annual "Comix for Comics," a fannish affair that includes stand-up comedy by *Reno 911!*'s Carlos Alazraqui and others. The event is lovingly organized by the museum's curators, Andrew Farago and his wife Shaenon Garrity, aficionados of *Watchmen* and Japan's Studio Ghibli — the famed animation studio whose revered director, Hayao Miyazaki, the duo jetted over to visit recently. In addition to gourmet snacks and drinks (let's hear it for PopChips), partygoers can bid on original comic strip art from local and national cartoonists like Dan Piraro (*Bizarro*) and Lynn Johnston (*For Better or For Worse*). Sweet. **(Danica Li)**

7-10 p.m., $20
Cartoon Art Museum
655 Mission, SF
(415) CAR-TOON
www.cartoonart.org

PERFORMANCE

Big Art Group: *S.O.S.*
Big Art Group hails from New York City, where in 1999 founder-director Caden Manson (soon joined by co-creator Jemma Nelson) began exploring new vocabularies of performance through a rigorous, joyfully unbounded mixing of media and a subverting of stodgy narrative paradigms. In the last 10 years, BAG has toured extensively, winning recognition for aggressively funny, dark, and dazzlingly video-drenched acts of provocation. With the Bay Area premiere of *S.O.S.*, BAG continues its scathing yet gleeful assault on consumerism, spectacle, and the whole fat trauma of late-late capitalism. Expect a delightful mingling of media culture critique, transgender revolutionaries, and furry forest creatures. **(Robert Avila)**

8 p.m. (through Sat/25), $20-$25
Yerba Buena Center for the Arts Forum
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY
APRIL 24

EVENT/PERFORMANCE

Lucha VaVoom
Lucha VaVoom is a unique cross between masked Mexican wrestling (lucha libre) and burlesque (va-va-va-voom). In the tradition of El Santo and Mil Mascaras, it presents high-flying masked midgets, voluptuous women, and the type of grudges that must be settled in the squared circle. Cultures collide under one roof as hipsters, beer, Mexicans, and geeks enjoy the colorful spectacle that has become a So-Cal staple for the past seven years. I even heard Robin Williams was sighted heckling in the audience at the last SF show. Performance art or "sports entertainment"? I'm not really sure. One thing is for certain: *sexo y violencia* will prevail. **(Andre Torrez)**

9 p.m., $32.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

VISUAL ART

"Special Delivery"
Sticker art evokes kaleidoscopic reactions that range from "That's so cool!" to "How'd they get that all the way up there?" to "WHAT THE HELL?" The show "Special Delivery" gives anyone interested a different context in which to peep the sticker art coloring nearly every inch of Bay Area pavement. Oakland's Triple2Seven Gallery is rounding up a rainbow's worth of slap tags, posters, and any other proclamations of Sharpie might. Here's your chance to witness canvas-eschewing guerilla creations from the Bay and beyond in a proper setting. **(L.C. Mason)**

6 p.m.-midnight, free
Triple2seven Gallery
2227 International, Oakl.
colourofshadow@yahoo.com

SATURDAY
APRIL 25

MUSIC/EVENT

KUSF's 32nd birthday
Everybody loves a birthday party, right? It's time to get gussied up because KUSF is turning 32. The nonprofit station is throwing itself a benefit party at the mysterious Haight Street venue known as the Peacock Lounge. Apparently run by the Masons, this private bar is available for rental. Prolific local garage-rock hero Ty Segall is adding some noise to the festivities. He's on a roll, basking in the afterglow of his latest single release, "Skin" (on Goodbye Boozy). Kelley Stoltz rounds out the evening with a sound that is markedly more pop. **(Torrez)**

With I Love My Label
8 p.m., $10-20
Peacock Lounge
552 Haight, SF
(415) 386-KUSF
www.kusf.org

MUSIC/VISUAL ART

Rubies and "Danielle Rubi: Invisible Thread"
Both Sorcerer and Rubies descend from erstwhile local favorites Call and Response; in their new incarnations they are waging a gentle war for the creamiest electronic swirls this side of Norway. The Rubies template is more song-oriented, with Simone Rubi and Terri Lowenthal wrapping honeyed voices in delightful harmony. Though savants of the mellow — tropicalia, 1970s studio production, easy-going funk, and all genres cosmic are touchstone sounds — their mood is buoyant and given to dancing. Put another way, Rubies sounds like SF's most perfect weather. How perfect to see them surfside: they play Mollusk for the opening of Danielle Rubi's Rolleiflex show, "Invisible Thread." **(Max Goldberg)**

7 p.m., free

How perfect to see them surfside.







(1) The one, the only Kreator (see Tues/28); (2) Rolleiflex photo from Danielle Rubi's "Invisible Thread" (see Sat/25); (3) Carloz Alazraqui (see Thurs/23); (4) Big Art Group (see Thurs/23); (5) artist rendering of the site of this year's San Francisco Decorator Showcase (see Sat/25); (6) ballsy Cazwell (see Sat/25); (7) Peanut Butter Wolf in Teen Wolf guise (see Wed/22)

BIG ART GROUP PHOTO
BY MARK TUSK

Mollusk Surf Shop
4500 Irving, SF
(415) 564-6300
www.mollusksurfshop.com
www.rubiesmusic.net

EVENT

"Lip Service"
It's AIDS Lifecycle fundraising time. Lip Service promises a pile-up of drag luminaries including Jackie Beat, Peaches Christ, and Heklina, plus the unpredictable musical stylings of the lovely Lady Miss Kier. But wait, don't roll your eyes yet! The true draw for alternaqueers and homo-hoppers will be a rare appearance by the hot-hot rapper Cazwell, whose "I Seen Beyonce at Burger King" is truly the anthem of our generation, and Peppermint, formerly Peppermint Gummybear, who adds deep beats to RuPaul's gaga glamour. Those two teamed up on 2007's delicious "Servin It Up," in which Cazwell happily bragged, "When I spit, my rhymes drop like my ball sac." AIDS Lifecycle benefits: the new teabagging? **(Marke B.)**

8 p.m., $25-$45.
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

EVENT

"Alchemy"
Zero percent financial return, guaranteed, since 2001. That's the official motto of False Profit, LLC, the community/corporation known for stellar DJs, outstanding events, and innovative art — and for bringing a sense of collaboration, revolution, and whimsy to everything they do (for no monetary gain), from the annual outdoor festival Priceless to a monthly happy hour at Il Pirata. Expect all that and more at Alchemy, a carnival of interactive art and fashion copresented by Missing Piece. Make your own sock puppet, paint the tattooed lady, peruse affordable art curated by Will Chase, and enjoy fashions modeled by performers like Fou Fou Ha. The real alchemy here? Turning time, energy, and participation into communal fun. **(Molly Freedenberg)**

9 p.m., $15-$20
California Modern Art Gallery
1035 Market, SF
(415) 205-9821
www.false-profit.com/alchemy

EVENT

San Francisco Decorator Showcase
Can you say fancy schmancy? This year's San Francisco Decorator Showcase takes place in a turn-of-the-century Georgian mansion, a grand ol' multistory affair with white trim, manicured green hedges, and a wrap-around rooftop terrace. Close to three dozen local architects and designers are participating. Their contributions range from commonplace cubbyhole makeovers to spiffy deluxe suites. Previous exhibits have been wow-material, even if the swank upholstery and lavish carpetry might seem to defy livability. It's all for a good cause: proceeds go to San Francisco University High School's financial aid program, which benefits low-income students. **(Li)**

10 a.m.-3 p.m. (through May 25)
$25-$30
2830 Pacific, SF
(415) 447-3115
www.decoratorshowcase.org

SUNDAY
APRIL 26

LIT

Andrei Codrescu: *The Post Human Dada Guide*
Ever read a book and think, "Well, this is the last book I'll ever need"? No? That's because you haven't picked up *The Post Human Dada Guide* (Princeton, 248 pages, $16.95). A dictionary, a history of art movements, a manifesto, and a joke book; it traverses high and low, seeking answers to our most persistent confusions about art, culture, and identity. The ever-lucid Andrei Codrescu gets us to witness Dada and communism as a chess game for world domination between Tristan Tzara and V.I. Lenin. As it unfolds, images of Hugo Ball, Newt Gingrich, and William Burroughs and others float in and disappear. By the end, the reader has come to grips with Codrescu's stoic, but darkly hopeful, vision for a future that is no future at all. **(Miller)**

5 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-4291
www.citylights.com

TUESDAY
APRIL 28

MUSIC

Kreator
"Do they sound like Kreator?" I asked, on my way to a concert featuring a blistering, technical, late-'80s thrash band. "Well," my friend replied, "there is only one ...Kreator!" Founded in Essen, Germany in 1982, the Rhenish rockers reached their kreative peak with *Pleasure to Kill* (Noise, 1986) and *Terrible Certainty* (Noise, 1987), inspiring strong feelings ever since. The West German thrash scene paralleled its American counterpart throughout the '80s, pushing the limits of heaviness and speed, and Kreator proves they're still in fine form with 2009's *Hordes of Chaos* (Steamhammer). Horns up! **(Ben Richardson)**

With Exodus, Belphegor, Warbringer
7:30 p.m., $24
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

MUSIC

The Splinters
Oakland rock princesses the Splinters evoke bands ranging from idiot-savants the Shaggs and to the Breeders. They have the same beefs with boys that most girls do, but they strap on electric guitars and tear it up on stage to make it known. Lo-fi ditties and sarcastic trills about disapproving parents and uncool moves by unruly guys are the Splinters' playfully brooding musical entrée. "Sorry" sports a meaty bass line and salt-in-the-wound jabs like "You wish my dad would like you / but my dad doesn't like you / Sorry if that offends you". Don't piss these ladies off, because everyone will find out. **(Mason)**

With Buzzer, Brilliant Colors
9 p.m., $8
Bottom of the Hill
1233 17th St, SF
(415) 621-4455
www.bottomofthehill.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.


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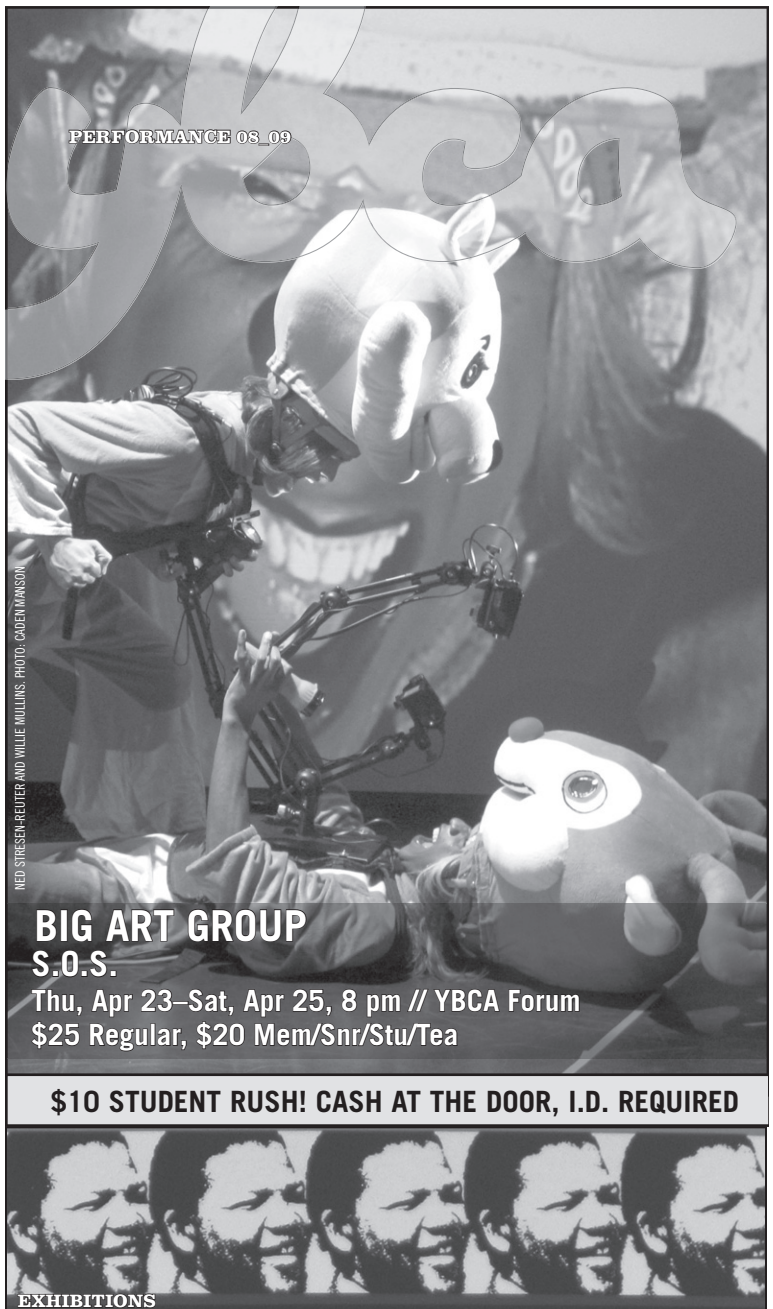
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music

From a strange definition of jazz and funk greats to an upcoming project interpreting songs by Nico, Throbbing Gristle (left, in 1978; right, in 2006) have gone through many changes, but stayed together partly by keeping apart. Genesis P-Orridge and friends have lengthy and strong ties to the Bay Area, where their sold-out appearance this week has even kickstarted a mini-festival of events.



At the desert shore

Throbbing Gristle returns to destroy the universe

By Brandon Bussolini
a&eletters@sfbg.com

At some point between the group's termination in 1981 and re-formation in 2004, Throbbing Gristle entered the canon. The more Throbbing Gristle music you've heard, and the more you've read about it, the less likely that conversion will seem. Matmos' Drew Daniels acknowledged as much in his contribution to Continuum's 33 1/3 series on classic albums, an exegesis of the band's most accessible statement, the puzzling *20 Jazz Funk Greats* (Industrial Records, 1979). The group's relationship with music-as-such was perverse enough to make contemporaries like the Sex Pistols look like Chuck Berry revivalists. Back in the saddle after nearly a quarter-century, Throbbing Gristle mark two has less in common with the noise pranksters of old than the divergent, innovative projects the group has splintered into: spokes(wo)man and singer Genesis P-Orridge's Burroughsian reengineering of rock's DNA with Psychic TV; synth whiz Peter "Sleazy" Christopherson's protean electronic voyages with Coil; and the rain-slick, dark disco of Cosey Fanni Tutti and Chris Carter's Carter Tutti project all figure in the group's latest recording, the appropriately bizarre *Part Two: The Endless Not* (Mute, 2007).

P-Orridge, the most visible and outspoken member, is seductively articulate about the band's intentions: they have little to do with making music that plays into the pleasure of listening, and much to do with music's mainline connection to culture. For all of Throbbing Gristle's touted firsts, its music often verges on indecipherable. None of the group's gritty, lo-fi recordings evoke emotions beyond a vague, lingering unease. But, the achievements: Throbbing Gristle literally invented modern industrial music with the founding of its so-named label, members Carter and Sleazy are credited with developing an early keyboard-triggered sampler, Tutti's "Hot on the Heels of Love" was a prime inspiration for first-wave Detroit techno, and "(We Hate You) Little Girls" predates Whitehouse's power electronics and the whole harsh-noise underground long since percolating in the U.S. and Japan. And so on.

The weird thing about such innovations is that those committed to establishing Throbbing Gristle's major authorship risk freezing and trapping these self-appointed culture-creeps within one historical moment or another. Despite all the collateral riding on Throbbing Gristle's "seminal" place in the last half-decade of musical and cultural history, the band's deliberate failure

CONTINUES ON PAGE 22 ››

THROBBING GRISTLE VS. MACHINE SEX: THE INDUSTRIAL REVOLUTION OF SAN FRANCISCO

Though San Francisco might be eternally hampered by the stereotyped perception of a hippie wonderland replete with flowery hair, free love, and fluffy puppies, in reality, SF has long been as much a haven for radical dystopians as it is for their wistfully upbeat foils. From robot circuses to urban exploration to electric sheep, San Franciscans have a demonstrated predilection for the bionic, the blighted, and the bizarre. Add in a penchant for situational absurdism and a fervent appreciation for electronic music predating the Summer of Love, and it becomes clear why San Francisco was ground zero for the first wave of North American industrial noise music, and the city with the strongest connection to its European progenitors — Throbbing Gristle.

Throbbing Gristle is, in every sense of the word, *the* seminal industrial band, whose confrontational performance tactics, nihilistic lyrics, and audio sampling techniques foreshadowed acts as divergent as Skinny Puppy, Negativland, and 2 Live Crew, despite their repeated assertions that they were not really meant to be a band at all. "Assuming that we had no basic interest in making records, no basic interest in music per se, it's pretty weird to think we've released something like ten albums ... that have had an effect on the popular music scene forever." So declared Throbbing Gristle's Genesis P-Orridge in the *Industrial Culture Handbook*, first published in 1983. Beginning their Bay Area association in 1976 through correspondence with Oakland-based shock artist Monte Cazazza — who traveled to England to assist with their nascent Industrial Records project and coined their company slogan: "industrial music for industrial people" — Throbbing Gristle's aural extremism was also painstakingly documented by local champion of the underground V. Vale, first through fifth issue of the publication of *RE/Search,* and then through *Industrial Culture Handbook*.

It wasn't just the Dada-esque, cut-up compositions of Throbbing Gristle and Bay Area-based industrial noise peers like Boyd Rice and Z'ev that gained an early foothold in the collective consciousness of the SF underground. Survival Research Laboratories, founded in 1978 by Mark Pauline, gave mecha-fetishism a physical expression — with installations of and performances by a bevy of robotic entities, often decorated with animal carcasses for ultimate shock value. SRL's first public event, Machine Sex, featuring dead pigeons on a conveyor belt trundling toward a rotating blade, debuted on St. Patrick's Day 30years ago. Not long after, Vale introduced Pauline to Monte Cazazza, who became one of SRL's early collaborators — and the bridge between the musical and mechanical arms of industrial culture.

Industrial music, permanently positioned outside the mainstream by design, has long struggled for recognition in the U.S. But early industrial's lasting influence on the Bay Area arts is readily apparent in the confrontational panhandling robots of the Omnicircus, the large-scale mechanical sculptures of the Flaming Lotus Girls, the electro-noise/"weirdcore" performances of the Katabatik Collective, the flesh-eating fantasia of industrial music club MEAT, and even in the Mad Max-ian flamethrowing antics and electronica oases found at Burning Man and live looping sensations such as Kid Beyond and Loop!Station. Considered in that vein, you could say a little bit of Throbbing Gristle resides in us all. Chew on it. **(Nicole Gluckstern)**

HOW TO DESTROY THE UNIVERSE — PART 6 Thurs/23–Sun/26, various venues, www.mobilization.com

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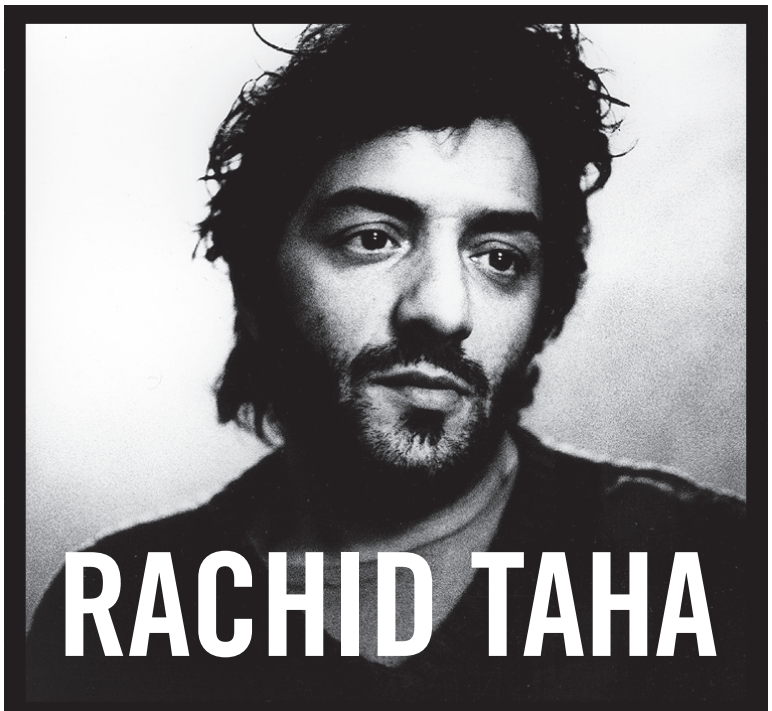
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DIRECTED BY KIER-LA JANISSE
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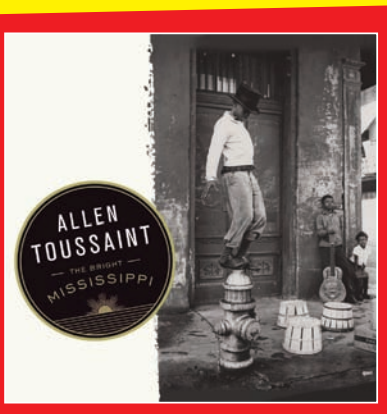
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Gristle CONT.»

to be just that — a band — in any conventional sense needs to be acknowledged, partly as a tactical gambit. If Throbbing Gristle is a band more talked about than listened to, it seems inconsequential. Individually and collectively, they were prescient enough to choose culture as their medium, and music as a tool for scrambling it. It's a foresight that has been borne out by MTV and then the Internet, but the tricky thing is that Throbbing Gristle's actual accomplishment — the meaning behind what it does — isn't in music itself, but in culture. That's a zone where significance tends to be more protean; we can't simply rely on albums as self-contained, coherent statements that we can either identify with or reject. There's something trickier going on here, as if Throbbing Gristle's music is meant to be heard at the second or third degree, when everything's been attenuated.

The Throbbing Gristle project grew out of COUM Transmissions, a sort of umbrella term for performances and art projects that had strong affinities with the extreme performance artists known as the Vienna Aktionists, William Burroughs, and occultist Aleister Crowley. Their best-known installation, "Pornography," in a gallery within spitting distance of Buckingham Palace, most notably exhibited images of Cosey from various British porn magazines. It was a publicly-funded blight whose purpose was, in part, to convert sensationalist press into a feedback loop worth contemplating: the group framed and mounted outraged press clippings, and when newspapers published articles about this détournement, framed those as well. This press-driven mise-en-abyme probably offers the best example of how to listen to TG. The band plumbed new depths with feedback and delay, but their raison d'être was, beyond electronic trickery, setting up circular cultural patterns that explode hypocrisy. In doing so, the creative forces within Throbbing Gristle afford themselves the freedom to play any villainous or anti-heroic role handed to them. **SFBG**

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MAY 2 Mark Foehringer Dance Project 30 dance companies in Golden Gate Park, 12noon-5pm

MAY 2 SOMA Arts Walk, 12noon-5pm

MAY 3 Anna Halprin: Spirit of Place
Stern Grove, 11:30am & 2pm

➜ EAST BAY

APRIL 25 Oakland Dance Festival:
social dance classes, 1-7pm

APRIL 28 Intro class for people affected by Parkinson's Disease and their caregivers, 10:30-11:45am

MAY 2 InterPlay presents Multigenerational Play, 10am-12noon

MAY 3 Soul Sanctuary's Family-Friendly Freestyle Dance, 11am-1pm

➜ SOUTH BAY & PENINSULA

APRIL 26 Halanda's Open Studio Recital, 11:30am-4pm

APRIL 26 sjDANCEco Dancin' Downtown, 12-5pm

APRIL 30 College of San Mateo
"mini" dance classes, 2-6pm

➜ NORTH BAY

APRIL 26 Marin Dance Theatre
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APRIL 27 The Common Well
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MAY 1 Morris May Day Dance, 5-8am

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Photo top to bottom: ODC Rhythm and Motion; ODC School; BANDW Conga Line; Xpressions; Christy Cote and Darren Johnson

SUPER EGO

Marke B. flirts with the cutting edge dives, dance clubs and elbow rubs.

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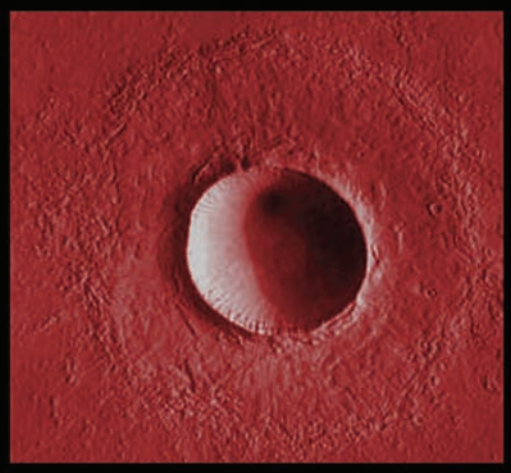
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The City's hometown alt-weekly is putting together this year's ultimate insiders' guide to San Francisco... and we need your help! Submit your digital photos depicting any or all of the following categories – along with your full name and a short description of your photo(s) – to promos@sfbg.com (subject line: EX SF 2009):

- **ICONIC SAN FRANCISCO**
- **UNDERGROUND SAN FRANCISCO**
- **GREEN SAN FRANCISCO**

Photos in each category will be judged by a panel of Guardian Editorial and Art staffers; winning photos will be included in Explore SF 2009, the new pocket-sized Baedeker hitting the streets May 27, 2009! **GRAND PRIZE!** The reader submitting the best overall photo will also win roundtrip airfare for two people courtesy of Virgin america

Deadline for entry is May 10, 2009. All image files must be JPGs or GIFs, at least 200dpi, attachment size not to exceed 3MB. Questions? Contact promos@sfbg.com
Restrictions, taxes, and fees may apply; visit www.sfbg.com/promo for details.

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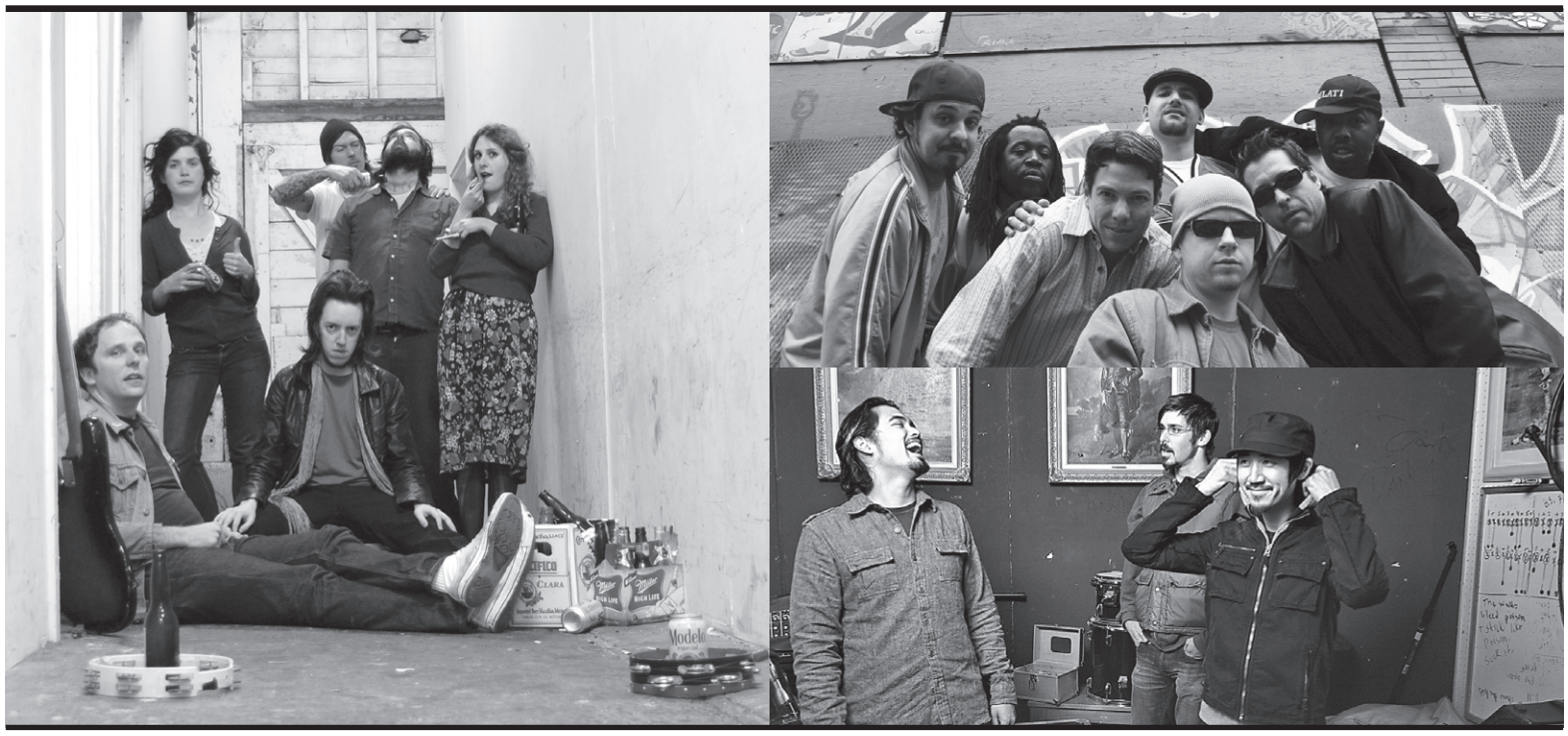
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We're loco for local sounds by the Fresh and Onlys (left), Raw Deluxe (right, top) and From Monument to Masses (bottom, right).
FRESH AND ONLYS PHOTO BY HEIDI ALEXANDER; RAW DELUXE PHOTO BY DELPHINE SUTER



NorCal nuggets

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER Now playing:



Locals Only II. You can't stop it from happening, even if you crumble to the ground like Keanu, fire your pistol in the air, and scream, "Nooo!" NorCal bands gotta make some noise, Baybies.

Hey, what gives? The Fresh and Onlys promised to release their self-titled Castle Face debut in May, yet last week I spied the CD, prominently displayed, twinkling brightly on an Amoeba Music endcap. Could it be an inside job, being that Fresh and Onlys Tim Cohen and Shayde Sartin have passed through the store's payroll? Whatev, Kev, be happy it's there, polishing off rough gems like "Endless Love": "Why don't we live forever /inside this little mirror /so that your eyes and my nose /and your ears and my mouth /and your chin and my beard /they all fit together? / Na-na-na-na-na-na-na!"

Just as you turn to dismiss "Endless Love" as another joke song — albeit one tuned to a staticky channel of surf and '60s-style garage rock by way of Flying Nun novitiates and Jonathan Richman's post-punk pop naifs — the group unleashes a mini-nugget of "A Man Needs a Maid" wisdom: "Don't you know you gotta give yourself / to get somebody else." Happily tucked into an echo chamber of passion-first rock 'n' roll, and armed against the apocalypse with a here-to-help sincerity that could stand the test of time ("The Mind Is Happy." "Feelings in My Heart"), the Fresh and Onlys pull off the seemingly impossible: discovering a clunky sweetness and lo-fi grace in a very singular rock primitivo.

"Snap back like a bungee chord — Lord!" Watch yourself, Raw Deluxe. The Bay Area group's flow is as satisfyingly smooth and substantive as classic Del tha Funkee Homosapien times three on "Can You Spend It," off its new *Raw Communication* (Reel Deal). MCs Lexxx Luthor and Mic Blake of Alphabet Soup and Soulati of Felonious are unstoppable and at the top of a mix that showcases the sheer delight of word-slingers riding the exact same wavelength. There's nothing particularly uncooked about the smokily intoxicating old-school jazz-funk gumbo on Raw Deluxe's third long-player: keyboardist Matt Fleming, saxophonist Tony Jurado, bassist Christ Arenas, and drummer Chris Spano are on point on "Something to Build Upon" — a celebration of the band's actual music-making process — which would chart in a better world and provide the foundation for a more maximalist hip-hop.

On the post-rock-cum-math side of the spectrum is the far-too-scarce From Monuments to Masses, now SF-NYC bicoastal and back with a new mostly instrumental full-length, *On Little Known Frequencies* (Dim Mak), possibly the most powerful recording yet by Francis Choung, Matthew Solberg, and Sergio Robledo-Maderazo. Mars Volta and Minus the Bear — MTB keyboardist Matt Bayles coproduced, engineered, and mixed the disc — are obvious referents. though neither band finds its voice via fragments of sampled dialogue like FMTM does, as if tapping directly into the culture's transmissions. Almost monochromatic in its clear-eyed devotion to alt-rock propulsion, FMTM's music has the closed-circle urgency and internal fury of a sonic dialectic. Are these frequencies to be plumbed with increased frequency? SFBG

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THREE UP A TREE

FLIPPER
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AUTOLUX
The L.A. combo veers toward the dark, detuned, and deliciously distorted, judging from the music released from its long-awaited, forthcoming second disc, *Transit Transit*. With Odawas and Mini Mansions. Sat/25, 9 p.m., $18. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

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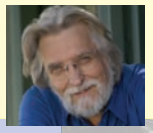
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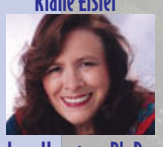

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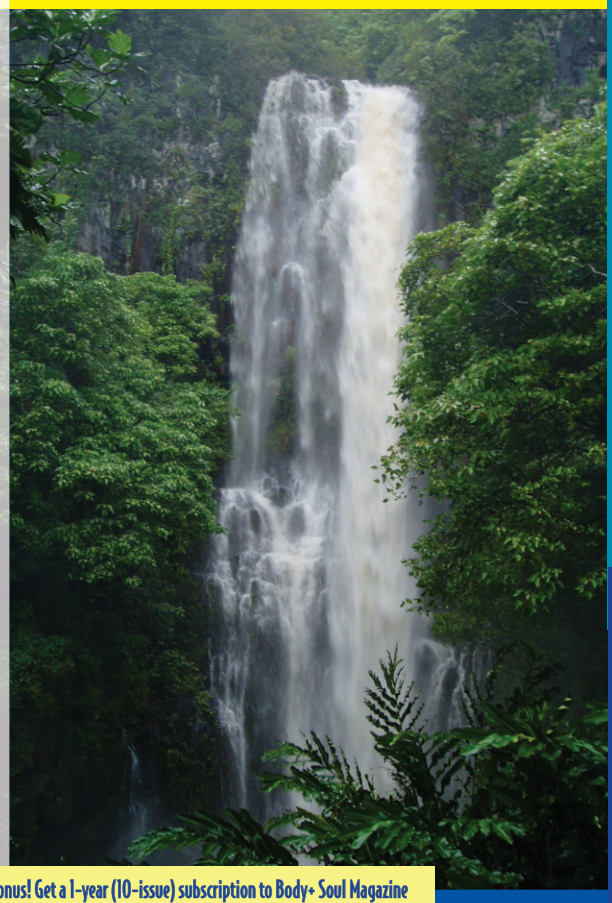

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BUCK-O-NINE MONKEY DAN POTTHAST A CLASS ACT
THE SPLINTERS BUZZER BRILLIANT COLORS
TUE APR 28 DOOR 8:30 $8 age:
WED 4/29 WILLIAM ELLIOTT WHITMORE Fake Problems • Low Red Land
JOE LALLY microfiche • Water Fowl THU 4/30
FRI 5/1 MANIC HISPANIC Druglords Of The Avenues • Stagger&Fall
BOB LOG III Willem Maker • The Ferocious Few SAT 5/2
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"*First Person Magazine* benefit party featuring Gudrun Gut"



PREVIEW Now two years old, *I Put A Record On* (Monika Enterprise, 2007) is a record worth lingering over. In addition to being the first solo release from Berlin-based musical gadabout Gudrun Gut, it's remarkable for how unhurried Gut was in getting around to it: she's been appearing on recordings and taking part in bands, including a very early incarnation of industrial pioneers Einstürzende Neubauten, for more than 25 years. Her intervening projects give her the aura of a post-punk Zelig: the all-female punk band Malaria! formed in 1981, toured with the Birthday Party, put out records on Belgian boutique label Les Disques du Crepuscule, and performed with Nina Hagen at Studio 54. That the group's "Kaltes Klares Wasser" would later be covered by Chicks on Speed was a foregone conclusion.

The synthy Matador followed Malaria!'s collapse, but Gut's ear eventually led her, like any good punk, to techno. With typical great timing too: Berlin had just undergone a techno surge, spearheaded by local duo and label Basic Channel. Abandoning the constraints of playing in a rock-derived idiom in favor of more uncharted territory, Gut also had the good fortune to run across Thomas Fehlmann, a producer with post-punk roots who had recently collaborated with Alex Paterson's downtempo pace-setters the Orb. The two founded Ocean Club, producing a weekly genre-stomping radio show as well as parties that paired up the likes of experimental techno producer Thomas Brinkmann and splay-shirted southern gothic aficionado Nick Cave.

None of this is new information, yet all of it is useful in figuring out how something like *I Put A Record On* came to be. It's beguiling, though free of big emotions — a left-field album that functions as an homage to the hypnotic state that arrives when you're sucked into your favorite records. The best indication of its intentions is provided by the sole cover, of Smog's "Rock Bottom Riser." Gut's multitracked delivery, over a pistoning and downtrodden bass drum, is affectless enough to make Bill Callahan's stoic delivery on the original seem fraught. But by the end, she's wracked by giggles, as flecks of color appear like dried spittle around the monochrome production's edges. Gut is not an innovator: both she and Callahan are committed to the old, inexhaustible pleasure of listening, regardless of genre. And this is exactly what allows them to give back to their respective genres, if we care to name them, some missing essence. **(Brandon Bussolini)**

FIRST PERSON MAGAZINE BENEFIT PARTY FEATURING GUDRUN GUT with Thomas Fehlmann, Grecco Guggenheit, and Nate Boyce. Fri/24, 10 p.m., $10-$15. Mezzanine, 444 Jessie, SF. (415) 625-8880. www.firstpersonmag.com/events

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

ROCK/BLUES/HIP-HOP

Etienne De Crecy, Alex Gopher Independent. 8pm, $18.
Dry Spells, Pillow Queens, Vultures Hemlock Tavern. 9pm, $6.
Francis Xavier, Callow El Rio. 8pm, $5.
Terry Hanck Biscuits and Blues. 8pm, $16.
Tony Lucca, Josh Hoge, Curtis Peoples Café du Nord. 8pm, $12.
Paolo Nutini, Serena Ryder Slim's. 8pm, $11.
Peanut Butter Wolf, James Pants, Mayer Hawthorne and the Country-Dam Funk, Baron Zen Great American Music Hall. 9pm, $21.
Sex Type Thing Grant and Green. 9pm, free.
"SFTV Unplugged" Red Devil Lounge. 8pm, $10. With Live Evil, mrMIME, Devil Himself, Da Bloons, and Dalles.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 9pm, $5-10.
Guarneri Jazz Group Shanghai 1930. 7pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Mr. Rags and Alejandro.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Third World Love Yoshi's San Francisco. 8 and 10pm, $14-18.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Jaco Abel Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:15pm, $12. Flamenco electric and acoustic guitars.
Borinquen Shattuck Down Low. 8pm, $10. Live salsa and dance lessons
Crooked Roads, Jenna Lavoie Climate Theater, 285 Ninth St; www.climatetheater.com. 8pm, $7-15.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Dave Gonzalez and the Stone River Boys Plough and Stars. 9pm, $10.
James Moseley Caffe Divino, 37 Caledonia, Sausalito; (415) 331-9355. 8pm, free. Solo acoustic.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts

this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room. 10pm, $5. Goth with DJs Omar, Nako, and Justin.
Fame Bar on Church. 9pm. With rotating DJs.
Infatuation Vessel, 85 Campton, SF; (415) 433-8585. 9pm. DJs Surkin, Rchrd Oh?, and Sleazemore.
Jam Wednesday Infusion Lounge. 9pm, free. DJ Slick D.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Rebels to the Grain.

THURSDAY 23

ROCK/BLUES/HIP-HOP

Dan Deacon Ensemble, Future Islands, Teeth Mountain Great American Music Hall. 8pm, $13.
Uriah Duffy, LT3 Boom Boom Room. 9:30pm, $5.
Empty Rooms, Church of the Snake, Worker Bee Hemlock Tavern. 9pm, $7.
Fitz of Depression, Corruptors, Anti-Panti, Perfect Machines Annie's Social Club. 8pm, $8.
Fresh and Onlys Knockout. 10pm, $5.
Geographer, Michael Zapruder, Harbours Café du Nord. 9pm, $10.
Great American Taxi featuring Vince Herman, Greensky Bluegrass, Rubber Soldiers Mission Rock Café. 10pm, $12.
Michael Hurley, Sean Smith, Mira Cook Verdi Club, 2424 Mariposa; (415) 861-9199. 8pm, $10.
Light Machine, Monks of Bedlam, Laughing Dead Grant and Green. 9:30pm, free.
Parlor Mob, Sassy!!!, Satin Peaches Bottom of the Hill. 8pm, $10.
Protest the Hero, Misery Signals, Number 12 Looks Like You, Scale the Summit Slim's. 7:30pm, $14.
"Rock for MS" Bimbo's 365 Club. 7pm, $40. With Shelby Lynne, Monophonics, Aiden Hawken, and more.
Mighty Mike Schermer and Lara Price Biscuits and Blues. 8pm, $15.
Superstitions, Ty Segall Amnesia.
Throbbing Gristle, Erika Anderson Grand Ballroom. 8pm, $32.
Wendy Darling, Moon Cadillac, Silhouette Era El Rio. 9pm, $5.
David Wilcox Swedish American Hall (above Café du Nord). 8pm, $22-25.

JAZZ/NEW MUSIC

Belinda Blair Café Claude. 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Jesse Jay Harris Quartet El Rio. 6pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Mr. Rags and Alejandro.
Joel Forrester Trio Shanghai 1930. 7pm, free.
Moped Amnesia. 8pm.
Stompy Jones Top of the Mark. 7:30pm, $10.
Rachid Taha Yoshi's San Francisco. 10pm, $28.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free. Café Claude. 7:30pm.
Vince Lateano Trio and jam session Savanna Jazz. 8pm, $5.

FOLK/WORLD/COUNTRY

Jessica Fichot and Michael Papillo with friends Red Poppy Art House. 7pm, $12.
Kitchen Help Atlas Café. 8pm, free.
Tipsy House Plough and Stars. 9pm, free. Traditional Irish music.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests J Elrod and B Lee.
Alcoholocaust Presents Riptide. 9pm, free. DJ What's His Fuck spins punk rock and other gems.

CONTINUES ON PAGE 30 ››

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M Monday Massacre Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"
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this weekend! Sat, April 25
JERRY GONZALEZ & THE FORT APACHE BAND
this weekend! Sun, April 26
New Orleans Meets Harlem:
Celebrating Duke Ellington's 110th Birthday
MARCUS ROBERTS TRIO
next week! Mon, April 27
AVOTCJA & MODUPUE
next week! Tues, April 28
NATASHA MILLER
featuring The Jazz Mafia Horns
Spin Vintage - CD Release
Wed, April 29
The Legacy of Mingus Re-imagined:
MINGUS AMUNGUS
Thurs, April 30
PHIL BERKOWITZ & THE DIRTY CATS
Fri, Sat, Sun May 1, 2, 3
RAHSAAN PATTERSON
Mon May 4
MICHAEL ZILBER'S BILLY COLLINS PROJECT
Tues May 5
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JULIO BRAVO Y SU ORQUESTA SALSABOR
Wed May 6
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TIERNEY SUTTON
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Tues, April 28 next week!
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Wed, April 29
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MARCUS SHELBY JAZZ ORCHESTRA
featuring Lavay Smith
Thur, April 30
JUAN ESCOVEDO & HIS LATIN JAZZ ENSEMBLE
with Ray Obiedo and Roger Glenn
Fri, Sat, Sun, May 1, 2, 3
ARTURO SANDOVAL
Mon, May 4
TANAORA
featuring Cecilia Engelhart, Bob Karty, Michael Spiro and more!
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SUN 4/26 BEMMISH BOY 8PM
DJ DR. DEREK AND DJ WETNAP 10PM
MON 4/27 HOLIDAY BY MISTAKE 10PM
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Joseph is being recognized as an AT&T community hero because of his work and efforts in supporting the San Francisco Aids Foundation. From April 2005 to August 2007 Joseph participated in six marathon training programs with the Aids Marathon, with five of those as a volunteer or as a trainer for new participants.

He most recently participated in the 2008 aids life cycle and has agreed to be a training ride leader in the 2009 event. Joseph is dedicated to fighting the war on aids and is a constant motivator for everyone he speaks to. Joseph Pulice is this week's AT&T Spotlight Community Hero and that's why AT&T is donating $500 to the non profit organization of his choice.

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THE FINCHES
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GOH NAKAMURA

TUESDAY APRIL 28 • 8PM • $12 (INDIE)
BEN SOLLEE
KATE NOSON

WEDNESDAY APRIL 29 • 8PM • $14 (ROCK/POP) 18+
DAVE BARNES
ANDREW RIPP

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MISS EMILYANNE WITH HER BAND
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THE WHISPERTOWN 2000
RYAN AUFFENBERG (WITH BAND)

SATURDAY MAY 2 • 8PM • $15 (LATIN-ROCK)
LOS CENZONTLES
LA FAMILIA PENA-GOVEA
GO VAN GOGH

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PIER 23
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4/22 MACY BLACKMAN & THE MIGHTY FINES
Nawlin's Piano 6pm / free

4/23 SNAKEBITE TRIO
Nawlin's Groove 7pm / free

4/24 TIME TO BE
feat. DENIZEN KANE, SELF-AXIS, BWAN & MORE...
Live Hip-Hop 10pm show / $10 door @ 9pm

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WEEK of EVENTS

Sat 4/18 ACOUSTIC MUSIC & ACTION DAY People's Park noon-dark

Mon 4/20 PEOPLE'S PARK FILM FEST 7pm, 2951 Derby, Berkeley

Tues 4/21 GOT FREE SPEECH? FORUM 6-7:30pm, Berkeley Public Library, then the PEOPLE'S PARK POTLUCK & FOLK SHOW 8-11pm UU Fellowship, 1924 Cedar, Berkeley

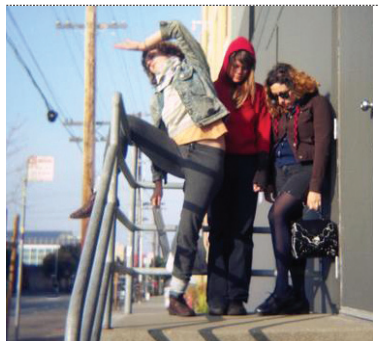
Wed 4/22 HEALTH FAIR 2-5pm in People's Park sponsored by Easy Does It

Thurs 4/23 PEOPLE'S POETRY 7-10pm Caffe Med 2475 Telegraph

Fri 4/24 FOUNDERS FORUM Founders, Poets & Music 4:30pm-late. $15 ish Ashkenaz 1317 San Pablo Ave, Berk.

Sun 4/26 PEOPLE'S PARK 40TH ANNIVERSARY CONCERT 12-6pm in People's Park. Food, Fun.

www.peoplespark.org



Grass Widow

PREVIEW Grass Widow's harmonious post-punk tension is fostered below SF street level, in a former meat locker containing, among other things, a very charming quilt with the band's name patched into it. In anticipation of an impending record release, I met there with bass player Hannah Lew and drummer Lillian Maring (guitarist and trumpet player Raven Mahon was overseas), who, although living far apart — Maring is on the East Coast at present — were clearly very happy to be together.

"It's not like there are any dispensable characters," explains Lew. After the dissolution of Shitstorm, Lew's former band with Mahon, the two started playing together in 2007 with Maring, who was in the city for the summer from Washington state. Though Maring went back up north for a bit, she says she quickly returned and the trio "got really serious" — serious enough to tour the U.S. the following summer after cranking out a wonderful demo CD-R/ cassette that makes up most of their upcoming self-titled 12-inch on the local Make a Mess label.

Grass Widow artfully molds anxiety, love, and sturdy musicianship into a mesmerizing shape — a sound in which haunted beauty is tempered alternately by pain and, as Lew puts it, "the cathartic experience of playing the song itself." The group's three-part harmonies are intricate, with an incidental, spoken quality. Imagine a darker shade of the Raincoats, with minimal, vocal harmony-centric arrangements — really terrific stuff.

A seven-inch EP is projected for summer release through Cape Shok, and Grass Widow has been making short films, some of which will be screened at the record release show. "So much of it is about survival and friendship that we're not gonna quit," Maring said. "It's a reason to live." **(Michael Harkin)**

GRASS WIDOW With Ty Segall.
Thurs/23, 8 p.m., $5. Artists' Television Access, 992 Valencia, SF. (415) 864-3890. www.atasite.org.

THURS/23
DANCE CLUBS

CONT»

Bingotopia Knockout. 7-10pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Molly.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Ikula Otis, 25 Maiden, SF; (415) 292-9803. 9pm, $5 suggested donation. DJs Chief Boima, Sneaky P, and more spinning African and tropical to benefit Glow Zambia.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Local Love Infusion Lounge. 9pm, free. DJ Romeo.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
24 Karat Milkcrate Rickshaw Stop. 9pm, $12. Hip-hop and nostalgia pop with Hollywood Holt, DJ Million $ Mano, Hopie Spitshard, J-Billion, and DJs Charlie Darker and Verz of the JimmiHandtrix Experience.

FRIDAY 24

ROCK/BLUES/HIP-HOP

Blue Sky Black Death Annie's Social Club. 9pm, $8.
Dizzy Balloon, Cataracts Slim's. 9pm, $13.
Honey Circuit, Damon Castillo Band Grant and Green. 8:30pm, free.
Lucha Vavoom Fillmore. 9pm, $32.50.
Mr. Lif, Willie Evans Jr, DJ Centipede, Greives, Statik Bottom of the Hill. 10pm, $10.
Natives of the New Dawn Mojito, 1337 Grant; (415) 596-3986. 8pm, $5.
Papercuts, Finches, Cryptacize Café du Nord. 9:30pm, $10.
Poco with Richie Furay and Jim Messina Great American Music Hall. 9pm, $35.
Ryan Montbleau Band Boom Boom Room. 10pm, $10.
EC Scott Biscuits and Blues. 8 and 10pm, $20.
She Flies, Lipstick Conspiracy, Dragon Daughter El Rio. 9pm, $10.
Tempo No Tempo, Pierre Le Robot Hemlock Tavern. 9pm, $7.
Vivian Girls, Abe Vigoda, Hunx and His Punx Independent. 9pm, $12.
(W+T) J2 Ramp, 855 Terry Francois; (415) 621-2378. 6pm.

JAZZ/NEW MUSIC

Audium 9 1616 Bush; (415) 771-1616. 8:30pm, $15.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Chris Braun Trio Savanna Jazz. 8pm, $5.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Gregory James and friends Café Claude. 7:30pm.
"Hugh Masekela 70th Birthday Celebration" Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 8pm, $25-55.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Greg Zema, JC Rocket, and Alex J.
Pacific Boychoir with Marcus Shelby Jazz Orchestra and Faye Carol Grace Cathedral, 1100 California; (510) 652-4722. 7pm, $20.
Rachid Taha Yoshi's San Francisco. 8pm, $28.
Terry Disley Experience Shanghai 1930. 7:30pm, free.

FOLK/WORLD/COUNTRY

Bextalo Drom, Balkan Amnesia. 9pm, $6-10.
Deciders Plough and Stars. 9pm, free.
Luis Fonsi Warfield. 8pm, $52.50.
Anna Maria Mendieta Old St. Hilary's Landmark, 201 Esperanza, Tiburon; (415) 381-3484. 8pm, $20.
Quijerema Red Poppy Art House. 8pm, $15.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Blow Up Rickshaw Stop. 10pm, $10-15. The electro-disco-noir party celebrates its four-year anniversary with Jeffrey Paradise, Ava Berlin, and guests Girl is Tough.
DJ Wej Rockit Room. 10pm, free.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Gordon Gut, Thomas Fehlmann, Greco Guggenheit Mezzanine. 10pm, $15.
Homicide and E Rock Infusion Lounge. 9pm, $20.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tas-tic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Raw Deluxe Club Six. 10pm, $10. DJs Pleasuremaker, MAKossa, and Kung Fu Chris spin funk, hip hop, and afro-beat.
Raw Sessions Elbo Room. 10pm, $10. Hip-hop with Elemnop, Beetiki, Evangellist, and DJ Strategy.
Suite Jesus 111 Minna. 9pm, $20. Beats, dancehall, reggae and local art.
Teenage Dance Craze Party Knockout. 10pm, $3. Sixties teen beat with DJs Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw.
House of Voodoo Julies Supper Club, 1123 Folsom, SF; (415) 861-0707. 9pm, $5. DJs goblin, Unit77, Forced Hand & Rayne spin dark electronic, hard industrial, terror EBM, and power noise.

SATURDAY 25

ROCK/BLUES/HIP-HOP

Autolux, Odawas, Mini Mansions, DJ Miles Great American Music Hall. 9pm, $18.
Bonded by Blood, Exmortus, Witchaven, Savage Machine, Gravehill, DJ Rob Metal Thee Parkside. 9pm, $8.
Buck-O-Nine, Monkey, Dan Potthast, A Class Act Bottom of the Hill. 9pm, $12.
Definite Articles, Stripmall Architecture, Foxtail Somersault Rickshaw Stop. 8:30pm, $10.
Diego's Umbrella, 77 El Deora, Mission Three Red Devil Lounge. 8pm, $12.
Flipper, Love Songs, King City El Rio. 9pm, $10.
Grayceon, Floating Goat, Professor, Glitter Wizard Annie's Social Club. 8pm, $8.
Grouch and Eligh, Exile and DJ Day, Afro Classics Slim's. 9pm, $18.
Mother Hips, Stone Foxes, Blank Tapes Independent. 9pm, $20.
John Prine, Josh Rotter Warfield. 8pm, $47.50-49.50.
Sic Alps, Grouper, Jefre Cantu-Ledesma, Paul Clipson Hemlock Tavern. 9pm, $7.
Sinister Dexter Grant and Green. 9:30pm, free.
Kelley Stoltz, Ty Segall Peacock Lounge, 552 Haight; kusfmusic@yahoo.com. 8pm, $10-20. KUSF celebrates its 32nd birthday with this benefit show.
Earl Thomas Biscuits and Blues. 8 and 10pm, $22.
Top Critters, History Lesson, Tender Frame Thee Parkside. 5pm, free.

JAZZ/NEW MUSIC

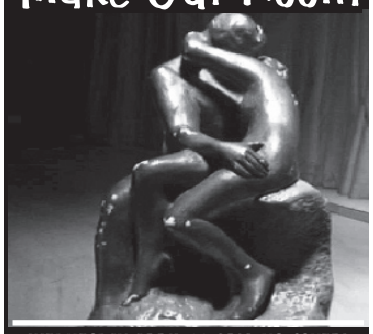
Audium 9 1616 Bush; (415) 771-1616. 8:30pm, $15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Jerry Gonzalez and the Fort Apache Band Yoshi's San Francisco. 8 and 10pm, $25.
Jerry Oakley Trio Café Claude. 7:30pm.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Greg Zema, JC Rocket, and Alex J.

CONTINUES ON PAGE 32 ››

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SATURDAY APRIL 25 7:30PM, $6
THE CLARENCES
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TUESDAY • APRIL 28 • 6PM
COLD WAR KIDS
The Cold War Kids trade their manic energy of old for dramatic orchestration & attacks on the muscles that make you dance on their second album, *Loyalty To Loyalty*. Also catch them that night at the Fillmore!
SATURDAY • MAY 2 • 2PM
THE DEVIL MAKES THREE
@ BERKELEY:
THURSDAY • APRIL 23 • 6PM
HOME GROWN PRESENTS:
DRYER / HEULE / LINDSAY
The improvisational trio's *Idea of West* emphasizes quiet & static musical structures, utilizing purely acoustic sound in a music typically dominated by electronics.
FRIDAY • APRIL 24 • 6PM
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FRI 4/24 — BEXTALO DROM 9 p.m., $ 6-10
SAT 4/25 — Blues, Soul, Gospel, & Old Time Jazz w/ TIN CUP SERENADE KALLY PRICE BAND 9 p.m., $8-10
SUN 4/26 — Leroy's All Male Strip Revue MEGAN KEELY 9:00pm - $7-$10
MON 4/27 — FREE Bluegrass Night BELLE MONROE & HER BREW GLASS BOYS 8:30pm – FREE
TUE 4/28 — ROCK OUT KARAOKE 9pm - FREE Red Light Open Mic

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WORKER BEE
FRI 4/24 — TEMPO NO TEMPO 9PM $7
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WARREN JACKSON HEARNE
MON 4/27 — PUNK ROCK SIDESHOW 10PM FREE
W/DJ TRAGIC & DUCHESS OF HAZARD
TUE 4/28 — VOXHAUL BROADCAST 9PM $7
VOX JAGUARS
MOLLER
WED 4/29 — MARK MATOS & OS BEACHES
MARIANNE DISSARD
ANDREW COLLBERG
9PM $7
THU 4/30 — THE ATOMIC BOMB AUDITION
EYES
AERIAL RUIN
9PM $6
FRI 5/1 — THE CONS 9:30PM $6
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THE PARANOIDS
SAT 5/2 — TOTAL TRASH FESTIVAL CO-PRESENTS:
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EBONICS
PRIMITIVAS
9:30PM $8
SUN 5/3 — BART DAVENPORT (SOLO) 9PM $7
XOEL LOPEZ (SPAIN)
SEAN SMITH
TUE 5/5 — TWO HEADED SPY 9PM $7
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8PM $10 — CASH'D OUT
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5/1 - THE SPITS, PERSONAL & THE PIZZAS, THE EBONICS, CULTURE KIDS, WILD THING
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Jimmy Sweetwater Presents

PREVIEW In the era of Slow Food in the City of Fog, I wonder why more people don't slow down for a second and get out to taste some local music. Think about the last time you were willing to fork over more than a fiver for some local talent. Seriously. San Franciscans sometimes seem fonder and more aware of what the Bay Area attracts than of what it produces. Jimmy Sweetwater is out to change that. Sweetwater is the rare breed of promoter who is also a musician — he plays a mean harmonica and a dirty washboard. He has been giving his all to keep his series of local music going in a town drawn to touring bands. Sweetwater, a historian of Mission District music from the past 20 years, has put on five shows at the Great American Music Hall, four at Slim's, and one at Cafe du Nord. According to Sweetwater, club staff has largely been supportive, but it's a struggle to fill venues in these times of financial woe. "There's a ton of local talent that never gets to play the big clubs," he says, noting that he tries "to combine different kinds of music in one night." All-local nights and combinations of different genres — these aren't traditional strategies, but the Bay Area is the perfect place to unleash them.

This weekend sees a diverse Jimmy Sweetwater Presents lineup at the Red Devil Lounge, including the high-speed-Calexico-like Diego's Umbrella, honkeytonkers 77 El Deora, the East Bay's Ben Benkert, and the Mission Three, a group including Sweetwater that will play a number of tunes by the Band, even one of my favorite (and rarer) Band joints, "Acadian Driftwood." Sweetwater always seems to be doing a thousand things at once. It's all for the love of song in this songlike town. **(Ari Messer)**

JIMMY SWEETWATER PRESENTS: DIEGO'S UMBRELLA, BEN BENKERT, 77 EL DEORA, AND THE MISSION

THREE Sat/25, 9 p.m., $10. Red Devil Lounge, 1695 Polk, SF. (415) 921-1695. www.myspace.com/jimmysweetwater

SAT/25
JAZZ/NEW MUSIC
CONT››

Jessica Johnson Shanghai 1930. 7:30pm, free.
Pascal Bokar Band Savannah Jazz. 8pm, $5.
Ricardo Scales Top of the Mark. 9pm, $10.

FOLK/WORLD/COUNTRY

Bluegrass Revolution The Music Store, 66 West Portal, SF; (415) 664-2044. 2-4pm, free.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.
Fret Not, Pastor Roland Pollard and Choir Noe Valley Ministry, 1021 Sanchez, SF; (415) 454-5238. 8:15pm, $17. Gospel night.
Karamo Susso Red Poppy Art House. 8pm, $15.

DANCE CLUBS

Atomic Dancefloor Disco Action Deco SF, 510 Larkin, SF; (415) 346-2025. 10pm, $5. DJs Sergio, Stanley, Nicky B., Eddy Bauer, and more.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Barracuda 111 Minna. 9pm, $5-10. Eclectic 80s music with Djs Damon, Phillie Ocean, Heiko, and Marc Fong, plus free 80s hair and make-up by professional stylists.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
4OneFunktion Elbo Room. 10pm, $5-10. Hip-hop.
Hot Mess Infusion Lounge. 9pm, $20. DJs Solarz, Pheeko, and Vahid.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.
Otherside of Smile Club Six. 8pm, $5. A group art, design, and music exhibition with Aima the Dreamer, SJ Divinity, and DJ IMpekabl.

SUNDAY 26

ROCK/BLUES/HIP-HOP

Brothers Goldman Boom Boom Room. 9:30pm, free.
Fastball, Goh Nakamura Café du Nord. 8pm, $15.
Sippy Cups Bimbo's 365 Club. 4pm, $17.
Slow Poisoner, Palace Family Steakhouse, Warren Jackson Hearne Hemlock Tavern. 9pm, free.
Joe Louis Walker Biscuits and Blues. 8 and 10pm, $20.

JAZZ/NEW MUSIC

"Duke Ellington Workshop-Listening Party with Marcus Shelby: The Legacy of Ellington (1899-1974)" Red Poppy Art House. 6pm, $10-15.
Jerry Gonzalez and the Fort Apache Band Yoshi's San Francisco. 2 and 7pm, $5-25.
Frank Jackson and Michael Burr Bliss Bar, 4026 24th St; (415) 826-6200. 4:30pm, $10.
Noertker's Moxie Musicians Hall, 115 Ninth St; (415) 905-4425. 7:30pm, $10.
Savannah Jazz Trio Savannah Jazz. 7:30pm, $5.
McCoy Tyner with Bobby Hutcherson Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 7pm, $25-75.

FOLK/WORLD/COUNTRY

Sérgio and Odair Assad Herbst Theatre, 401 Van Ness, (415) 392-2545. 7pm, $32-42.
Camille Bloom, Mara Levi, Nancy Eddy Grant and Green. 8pm, free.
Julio Bravo y su Orquesta Salsabor El Rio. 4pm, $15.
Don Carlos and Dub Vision, Reggae Angels Independent. 9pm, $25.
Marla Fibish, Erin Shrader, Richard Mandel and friends Plough and Stars. 9pm, free.
Georges Lammam Ensemble Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, $10.
Mara Levi, Nancy Eddy, Camille Bloom, Nicole Torres Grant and Green. 8pm, free.
Jay Lingo and the Kick Bailers, Missisipi Rider Thee Parkside. 4pm, free.
Rumba Flamenco Pa'Sevilla Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 6pm, $10.
San Francisco Festival of Mandolins Croatian American Cultural Center, 60 Onondaga, SF; (510) 649-0941. 10:30am-6pm, free.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with Kush Arora, Juakali, and DJ Sep.
45 Club: The Funky Side of Soul on 45RPM Knockout. 10pm, free. With dX the Funky Granpaw, Dirty Dishes, and English Steve.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 27

ROCK/BLUES/HIP-HOP

Alpha Blondy Independent. 9pm, $33.
Color Turning, Glaciers, Death Valley High, Ghosts and Strings Elbo Room. 9pm, $6.

JAZZ/NEW MUSIC

Avotcja and Modupue Yoshi's San Francisco. 8pm, $10.
Lavay Smith Trio Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 28

ROCK/BLUES/HIP-HOP

Cold War Kids, Crystal Antlers Fillmore. 8pm, $20.
Ghost, Barn Owl Independent. 8pm, $15.
Kreator, Exodus, Belphegor, Warbringer Slim's. 7:30pm, $24.
Montana 1948 Grant and Green. 9pm, free. Followed by Ben Feldman's Joke Show (10pm).
Scubacat, Achievements in Sound El Rio. 8pm, free.
Ben Sollee, Kate Noson Café du Nord. 8pm, $12.
Splinters, Brilliant Colors, Buzzer Bottom of the Hill. 9pm, $8.
Voxhaul Broadcast, Vox Jaguars, Moller Hemlock Tavern. 9pm, $7.

JAZZ/NEW MUSIC

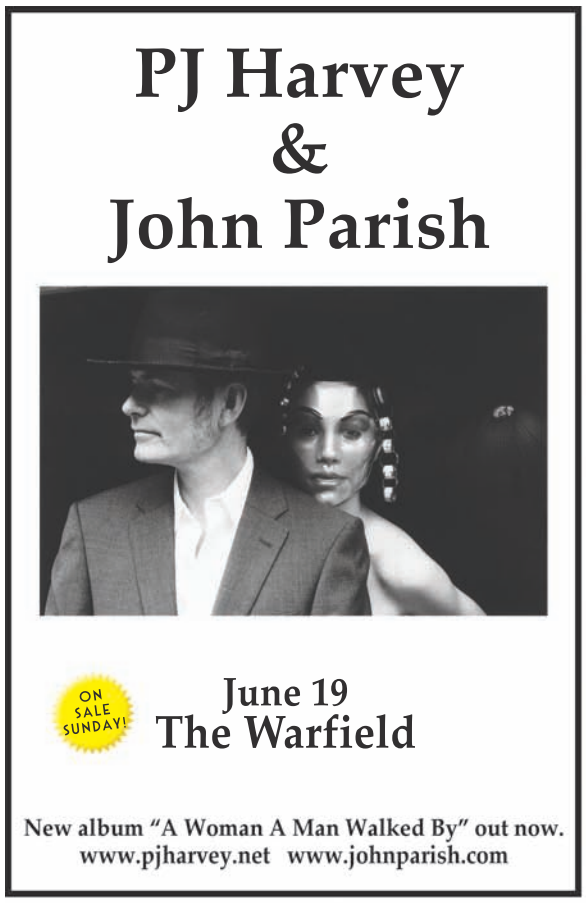
Margie Baker Shanghai 1930. 7pm, free.
Dave Parker Quintet Rasselas Jazz. 8pm.
Kurt Ribak Quartet Boom Boom Room. 9:30pm, $5.
Ricardo Scales Top of the Mark. 6:30pm, $5.

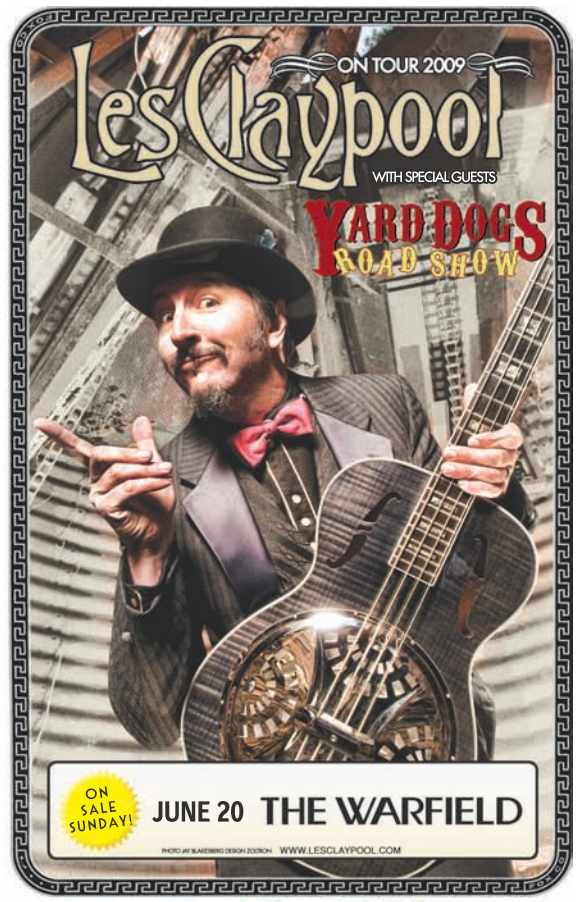
DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. Rockin' tunes with DJs Marcos and Colin Hormones.
Drunken Monkey Annie's Social Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**













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BRYAN MASON
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THURSDAY APRIL 23RD
FITZ OF DEPRESSION
THE CORRUPTORS
ANIT-PANTI
PERFECT MACHINES
DOORS 8PM COVER $8

FRIDAY APRIL 24TH
BLUE SKY BLACK DEATH
THE SEMICONDUCTORS
DJ'S MR. WRONG & THE TOURIST
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER $10

SATURDAY APRIL 25TH
SPACE VACATION
PROFESSOR (EX-TRIGGER RENEGADE)
FLOATING GOAT
GLITTER WIZARD
DOORS 9PM COVER $8

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MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER!

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SHOT SPECIALS

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PRIZE COUNTRY
KINDOM OF MAGIC
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4/30 KNIGHT OF THE NEW CRUSADE
5/1 SLOWFINGER, 4 YEAR BENDER
5/2 LOIN'S MOUTH ISSUE RELEASE
5/7 COFFINS, LAUDANUM
5/9 SOCIAL UNREST
5/15 MURDER JUNKIES, THE LEWD
5/16 45 GRAVE

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HAPPY HOUR TUE-FRI 5-9PM
SAT-SUN 1-3PM $3 WELL/PINTS
$5 BLOODY MARY PINTS

WED 4/22
BEST FRIEND, HEARTS AND MINUTES, FRANCIS XAVIER
(EXP ROCK) 8PM $5

THU 4/23
JESSE JAY HARRIS (HILLBILLY JAZZ) 6-9PM NO$
THE SILHOUETTE ERA, WENDY DARLING, MOON CADILLAC
(PSYCH/NEW WAVE) 9PM

FRI 4/24
FREE OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
6PM-2AM (WORLD, FUNK, R&B, POP) NO $
RED HOTS BURLESQUE 7:30
SHE FLIES, LIPSTICK CONSPIRACY, DRAGON DAUGHTER 9PM

SAT 4/25
MANGO 3PM
FLIPPER
LOVE SONGS
KING CITY (PUNK) 9PM $10

SUN 4/26
SALSA SUNDAYS
CANDELA 3-8PM $8 DANCE CLASS 3:15

MON 4/27
DOLLAR DAYS $1 PABST/$2 WELL
RADICAL VINYL DJ'S
(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM
AMERICAN CHEESEBURGER, LONG LEGGED WOMAN, VITAMIN PISS
(PUNK) 8PM $3-5

TUE 4/28
SCABACAT, ACHIEVEMENTS IN SOUND (INDIE) 8PM NO$
COYOTE GRACE, BURLESQUE, DATE AUCTION (AIDS LIFECYCLE BENEFIT) 7PM

The Triple Crown

WED 4/22 DOWN LIKE THIS
djs, M3- SammyD
Mr. Wrong
$3 drinks $3 cover 10-2am

THUR 4/23 BROWNIES for my BITCHES
LADIES NIGHT !!!!!!!!!!!!!!!!!!!!

FRI 4/24 ROYALTY
DAVID HARNESS

SAT 4/25 Lights Down Low
RCHRD Oh?! & Sleazemore

SUN 4/26 sunset
AFTER BOAT PARTY
Solar · Galen · J Bird

TUE 4/28 CHiLLi DOG
w/ Dj Stanley+ guest
$3 cover $3 drinks

hours M-F 5:30pm - 2am
SUN & SAt 7:30pm-2am
Happy Hour from 530pm - 930pm

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435 Broadway
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508 Haight
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525 Howard
(415) 339-8686

CLUB SIX
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375 11th St
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(415) 437-9240

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133 Steuart
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(415) 255-0333

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(415) 550-8286

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SFBG



“Punks and Poets: SF Subculture in the ’70s”

PREVIEW Let’s get punk-rock and have a slideshow, everybody! While Green Day not-so-secretly toils along its dejected piano-ballad path to Broadway, it’s the perfect time for a bracing reminder of what actual punk in the Bay looked like, circa the late-1970s. You know, way before the final episode of *Seinfeld*. Zing!

Photographer Michael Jang — whose wry ’60s home shots of his Chinese American family, collected as “The Jangs” and shown at University High School last year, opened a revelatory window into a 30-plus year career — was up front and snapping when turbulent San Francisco groups like the Mutants, Avengers, and Dils exploded onto the scene. You haven’t seen so many skinny ripped jeans, torn Patti Smith tees, untamed hairdos, and askew lapel pins since your last trip to the backroom of Adobe Books.

At Pirate Cat Café, Jang will be projecting prime pics of the above legends in action (and meltdown), interspersed with images of outré icons like William S. Burroughs, Ishmael Reed, Michael McClure, and others to conjure up that rough-and-tumble period a couple decades ago when writers and musicians chose in-your-face tactics over Facebook updates. (The pictures from the slideshow will remain on display in the café until May 22.) Jang will also crack open his vault and treat us to some of his coveted Sex Pistols hangover shots, taken the morning after Winterland, a.k.a. “the day punk died.” He’ll be joined by veteran journo Jack Boulware — who is working on an oral history of SF punk — and special guests to discuss the images on Pirate Cat Radio, 87.9, FM. “I may even project the slides on a sheet,” Jang tells us. “How punk is that?” **(Marke B.)**

PUNKS AND POETS: SF SUBCULTURE IN THE ’70S Fri/24, 7 p.m., free. Pirate Cat Café, 2781 21st, SF. (415) 341-1199. www.piratecatradio.com

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. “The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo.” Through July 5. “Watchmen.” Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. “The Brinkley Girls.” Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.
Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. “Jews on Vinyl: And You Shall Know Us By Our Trail of Vinyl.” Through June 9. “Chagall and the Artists of the Russian Jewish Theater.” An exhibition of 200 works of art and ephemera. Through Sept 7. “Being Jewish: A Bay Area Portrait.” Ongoing.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). “Warhol Live.” Music-oriented Andy Warhol retrospective. Through May 17. “The Monotypes of Richard Diebenkorn: A Recent Acquisition.” A collection of 24 prints. Through May 24. “Signs: Wordplay in Photography.” Thematic survey. Through June 14. “The Fauna and Flora of the Pacific.” Mural by Miguel Covarrubias. Ongoing.
Museum of Craft and Folk Art 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Mon-Tues and Thurs-Fri, 11am-6pm; Sat-Sun, 11am-5pm. $4-5. “Inside/Outside.” An exhibition of artist environments. Through May 24.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). “Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfien.” Contemporary work. Through Sun/26. ”2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen.” Through May 10. “Austere: Selections From the SFMOMA Collection.” Photography and architecture and design. Through July 7. “Otl Aicher: Munchen 1972.” Graphic design. Through July 7. “Patterns of Speculation: J. Mayer H.” German architectural studio. Through July 7. “Art in the Atrium: Kerry James Marshall.” Monumental murals. Ongoing.
San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. “Star Quality: The World of Noel Coward.” Exhibition dedicated to the icon. Through August 29.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). “Under a Full Moon: 30 Years of Perpetual Indulgence.” Show devoted to the Sisters of Perpetual Indulgence. Through June 28. “Nick Cave: Meet Me at the Center of the Earth.” Mixed media sculptural “soundsuits” by the rising Chicago dancer-turned-artist. Through July 5. “Through Future Eyes: The Endurance of Humanity.” Contemporary work by ten artists, incuding six Young Artists at Work curators. Through July 5.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). “Future of Sequoias: Sustaining Parklands in the 21st Century.” Panoramic photos with commentary. Through August 23. “Squeak Carnwath: Painting is No Ordinary Object.” A solo exhibition dedicated to the Oakland artist. “The Art and History of Early California.” The story of California from the first inhabitants through the Gold Rush. Ongoing.
San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. “It’s Not Us, It’s You.” Rejection-themed art. Through June 20.
Sonoma Valley Museum of Art 551 Broadway, Marin; (707) 939-7862. Wed-Sun, 11 am-5 pm. “Sordid and Sacred: The Beggars in Rembrandt’s Etchings.” Exhibition of 35 rare etchings by the Dutch master. Through June 7.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $8 adults, $5 seniors and young adults, free for members and 12 and under. “Taking Refuge: Buddhist Art from the Land of White Clouds.” Survey curated by Julia M. White. Through May 3. “Matrix 227: Mario Garcia Torres.” Conceptual work. Through May 17. “Galaxy: A Hundred or So Stars Visible to the Naked Eye.” Museum survey curated by Lawrence Rinder. Through August 30. “Human Nature: Artists Respond to a Changing Planet.” Collaborative exhibition. Through Sept. 27.

GALLERIES

OPENING

Art Gallery at SF State Student Center Cesar Chavez Student Center, 1650 Holloway; 338-2580. Mon-Fri, 10am-6pm. “cant trust VANDALZ,” work by five graffiti artists (reception Thurs/23, 5-8pm). Thurs/23 through May 20.
City College Art Gallery 50 Phelan; 239-3157. “Annual Juried Student Art Exhibition,” juried by Svea Lin Vezzone. Wed/22 through May 14.
Haines Gallery 49 Geary, fifth floor; 397-8114. Call for hours. “Nigel Poor: The Relative Value of Things,” mixed media solo work; “Darren Waterston: Recent Paintings and Works on paper,” solo exhibition. Thurs/23 through June 13.
Live Worms Gallery 1345 Grant; 509-7559. Fri, 5-9pm; Sat, 10am-9pm; Sun, 10am-6pm. “Experience,” paintings by six artists (reception Fri/24, 5-9pm). Fri/24 through Sun/26.
Mission 17 2111 Mission, suite 401; 861-3144. Wed-Sat, 1-6pm. “17 Reasons Why: A Visual Archaelogy,” exhibition by David Buuck and Barge. Fri/24, 6-9pm.
Mission Cultural Center 2868 Mission; 821-1155. Call for hours. “5x5 Pluralism and Casitas Voladaras,” show curated by Luis R. Cancel. Fri/24 through May 20.
Mollusk Surf Shop 4500 Irving; 341-3190. Call for hours. “Invisible Thread,” Rolleiflex photos by Danielle Rubi (reception Sat/25, 7-10pm). Sat/25 through June 18.
New Langton Arts “2009 SFAI MA Collaborative Project Presentation and Reception,” one-night event. Tues/28, 6-9pm.
Photo Epicenter 26 Lilac; 550-0701. Mon-Sat, 10am-10pm. “The Secret of the Ninth Planet,” California College of the Arts graduate curatorial practice exhibition (reception Fri/24, 7-11pm). Fri/24 through May 24.
Pirate Cat Café 2781 21st; 341-1199. Call for info. Photographic slide show by Michael Jang. Fri/24, 7pm-midnight.
Queen’s Nails Projects 3189 Mission; 551-9239.. “The Secret of the Ninth Planet,” California College of the Arts graduate curatorial practice exhibition (reception Fri/24, 7-11pm). Fri/24 through May 24.
Tartine 600 Guerrero; 487-2600. Call for hours. “Open Endless,” drawings by David Wilson (reception Wed/22, 9pm). Wed/22 through May 23.
Visual Aid 116 New Montgomery; 777-8242. Call for hours. “Purrrrseus,” cat art by Charles Bierwirth (reception Sat/25, 1-6pm). Sat/25 through June 30. SFBG

FRIDAY NIGHTS
at the de Young

April 24

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



Image: Andy Warhol, *Debbie Harry*, acrylic and silkscreen ink on linen, 1980. Collection of The Andy Warhol Museum, Pittsburgh Founding Collection Contribution. The Andy Warhol Foundation for the Visual Arts, Inc. © 2009 The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. © 2009 Deborah Harry. Under license to Anthill Trading Ltd.

VIEW the special exhibition ***Warhol Live.*** Andy Warhol used music to transform himself from fan, to record album designer, to producer, to celebrity night-clubber, to rock star. The first comprehensive exploration of Warhol’s work as inspired by celebrity and the music industry, this exhibition will provide a visual and aural score to his extraordinary work.

DANCE to the sounds of **Exploding Plastic Amoeba**, the East Bay’s premier Velvet Underground-inspired psychedelic band; and Velvet Underground cover band **Nihilist Outlook and Grace**.

WATCH ***Film Screenings: Screen Tests by Peter Max Lawrence*** (2009) an experimental short by the filmmaker also known as pml. Film in the Piazzoni Murals Room at 6pm.

CELEBRATE at the closing reception for April Artist-in-Residence, **Carol Newborg**.

CREATE your own Warhol inspired **multi-print portrait**.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF’s Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

KORET FOUNDATION FUNDS · The Wallace Foundation · the James Irvine foundation · Institute of Museum and Library Services · GUARDIAN

This program is supported by the Koret Foundation and is part of FAMSF’s Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation

Golden Gate Park
50 Tea Garden Drive
deyoungmuseum.org
415.750.3600

de Young

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

BAY AREA

Luv Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999. $10-12. Opens Thurs/23, 8pm. Runs Thurs-Sat, 8pm. Through May 23. Actors Ensemble of Berkeley presents three versions – one straight, one lesbian, and one gay -- of Murray Schisgal's twisted love story.
Magic Forest Farm Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. $10-36. Previews Wed/22, 7:30pm; Thurs/23-Sat/25, 8pm. Opens Sun/26, 5pm. Runs Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 5pm. Through May 17. MTC presents the world premier of Zayd Dohrn's award-winning play about life on a Northern California commune.

ONGOING

Act a Lady New Conservatory Theater Center, 25 Van Ness; 861-8972. $22-40. Wed/22-Sat/25, 8pm; Sun/26, 3pm. NCTC performs Jordan Harrison's cross-dressing comedy.
American Hwangap Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. $45-75. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through May 3. Magic Theatre performs Lloyd Suh's story of a Korean immigrant who returns to the US on his 60th birthday to reunite with the family he'd abandoned 15 years before.
Audacious Artefacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm, through May 2. Fri-Sat, 8pm, May 2-16. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tingling* to the elementally claustrophobic terror of *Orgy in the Lighthouse*. This spring's lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns slink and prance across the stage in various states of undress and unprincipled behavior. In *Tics,* a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merliot (TJ Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radiesthesiologist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* hearkens back to the titillating sexploitation plots found in vintage men's magazines. The night ends with an erotic take on the Thrillpeddlers patented spookshow which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy too! (Gluckstern)
Baptized to the Bone New Conservatory Theatre Center, 25 Van Ness; 861-8972. $22-40. Wed-Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson's dark comedy about scammers in a small Southern town.
Bisceglie's SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. $33-40. Thurs/23-Sat/25, 8pm; Sun/26, 2pm. Is there such a thing as follies de grandeur? With implicit debt to Beach Blanket only wetter, this high-energy but wearisome revue from John Bisceglie (creator of the San Jose Follies) purports to take us back, with comic and musical flair, to the good ol' days of San Francisco. More likely than not, you'll count those days as any preceding curtain time. True, the young ensemble cast has enthusiasm to spare and bright costumes to boot (minus a recurring "naked" prospector in a beige thong), even if the singing and acting chops are unevenly distributed. The greater problem remains the writing, which seems unsure whether to aim at tourists or locals with its rarely very funny in-jokes, and song-wise goes from respectable to blah lyrical overlays of classic pop fare. The humor, inconsistent at best, also gets downright uncomfortable in its playfully off-color but also off-the-mark ribbing in the direction of Indian genocides or gay cooties. (Avila)
Confessions of a Refrigerator Mother Marsh, 1062 Vale ncia; 1-800-838-5750. $15-50. Thurs/23-Sat/25, 8pm. Carolyn Doyle performs her play based on her own family, including a nine-year-old son with autism.
"DIVAfest" Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. $5-20. Showtimes vary. Through Sat/25. The annual women's theater festival features the world premiere of Lee Kiszona's *An Affair of Honor,* a cabaret performance with Shannon Day, and more.
Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. $30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.
Evil Hamlet by Wm Shakespeare Stagewerx, 533 Sutter; 412-3989. $20. Thurs/23-Sat/25, 8pm. CatchyName puts a sardonic spin on the Bard, moving his classic play to 1965 Brooklyn.
Executive Order 9066 Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-25. Sat/25, 1pm. Lunatique Fantastique returns with their "live 3D animation" take on the story of a Japanese family's incarceration in a WWII internment camp.
The Homecoming Phoenix Theatre, 414 Mason, Ste 601; 1-800-838-3006. $30. Thurs-Sat, 8pm. Through May 2. Home sweet hell, North London, circa 1964, the year the late Harold Pinter penned this still fragrant, hilarious, and terrifically creepy vision of the family hearth—in this case a household of grown men, topped by wobbling patriarch Max, an angry, aging, time-killing, and vicious old butcher (dexterously and definitively embodied by an excellent Graham Cowley). Max comes surrounded by twisted son Lenny (Nick Russell) in jacket and tie, dog-simple boxer son Joey (Conor Hamill), and gentle, tightly composed brother Sam (Randy Hurst), a chauffeur. Late one night, prodigal PhD Teddy (Yusef Lambert) slips in the old key and enters his boyhood house after six years self-imposed exile at some American university, bringing with him wife Ruth (a wonderfully far-away yet steely Sylvia Kratins), her chilly discomfort in the testosterone-laden air all but obvious—though as the reunion takes its darkly bizarre course into depravity, Ruth soon proves as much an alpha as any male in the room. Solidly cast and expertly directed by Joyce Henderson, Off Broadway West's intimate season opener is a modestly sized powerhouse, doing justice memorably to this one-of-a-kind family feeding frenzy. (Avila)
The Love Song of J. Robert Oppenheimer Custom Made Theatre Company, 965 Mission; 1-800-838-3006. $15-25. Wed/22-Sat/25, 8pm. After a light but firm hand on Albee's A Delicate Balance, Custom Made Theatre fumbles this one, dropping a bomb about the A Bomb with director Brian Katz's Bay Area premiere of Carson Kreitzer's 2003 play. Winner of several awards, although it's difficult to understand why in this garish and flat-footed production, The Love Song of J. Robert Oppenheimer rehearses (and borrows many a line from) the well-known story of the making of the world's first atomic weapon at Los Alamos under the all-too-Faustian figure of the titular physicist (played by Ian Walker), who ends up on the outs with the McCarthy-era government he so dutifully toadied to during the war. Kreitzer's take includes a Biblically loaded subplot about marriage and infidelity whose feminist overtones partly manifest over the stage, on an unglamorous scaffold gracelessly negotiated by the snake-like figure of Lilith (Jessica Jade Rudholm, garbed artlessly in dark tatters and face paint). Kreitzer also overlays seemingly resonant bits from T.S. Eliot's Prufrock poem, although this marriage too feels overly forced and doomed to a short half life—unlike the play itself, whose cheap moralism and strained, empty thematizing drone on for two radioactive acts. (Avila)
A Necessary Evil Theatre Rhinoceros, 2926 16th St; 861-5079. $15-40. Wed/22-Sat/25, 8pm; Sun/26, 3pm. Theatre Rhinoceros presents a workshop performance of John Fisher's new drama.
Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-50. Fri, 8pm; Sat, 5pm. Through May 2. Brian Copeland returns with his long-running solo show.
Over the Mountain Brava Theater, 2781 24th St; 647-2822. $20-40. Thurs/23-Sat/25, 8pm. Brava Theatre presents the world premiere

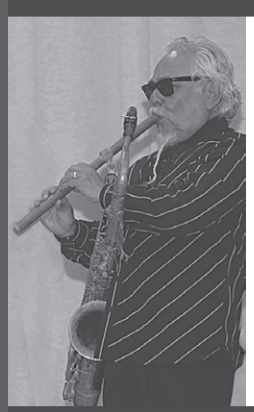
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OPERA



THE BARTERED BRIDE
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Superb opera at an affordable price! Bedřich Smetana's classic romp involves a Czech couple and their disapproving parents, resulting in a scheme involving the entire village, especially the marriage broker. Aided by Karel Sabina's beautiful libretto, the production includes 50 cast members, a 12-piece orchestra, 40 crew members and one dancing man in a bear suit. Professor Roy Conboy serves as stage director, with Associate Professor Alissa Walters Deeter as musical director.
APRIL 23–25, MAY 1–3, MCKENNA THEATRE
CREATIVE ARTS BUILDING, $15–$20

MUSIC



IMPROVISASIANS:
SOUND COME-UNITY
An all-star lineup of community arts activists, faculty, alumni and students unite for a one-of-a-kind world music and dance concert, spanning cultures from the U.S. and Cuba to Iran and India. Performers include Francis Wong, Hafez Modirzadeh, John Calloway, Rita Sahai, John-Carlos Perea, Shahrzad Khorsandi, Saed Muhssin and more! Capping a three-day collaboration with Asian Improv aRts, Sound Come-Unity honors the memory of longtime SF State Dance Lecturer Alicia Pierce.
7:30PM, APRIL 29, KNUTH HALL
CREATIVE ARTS BUILDING, $5–$10

ART



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These eight artists, on the cusp of completing SF State's rigorous graduate program, are prolific. Wendy Crittenden, Eilish Cullen, Tom Griscom, Michael Namkung, Rosie Sesler, Clare Szydloswki, Allison Tungseth and Tyson Washburn—all exhibiting actively throughout Northern California and beyond—display works in photography, sculpture, painting, conceptual and information arts, installation, performance art and more.
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PHOTO BY WEIFERD WATTS



Jacinta Vlach/Liberation Dance Theater

PREVIEW Choreographer-dancer Jacinta Vlach grew up and trained in San Francisco, and her commitment to what she calls "my home" runs deep. What turned her into an arts activist, however, is that "the people I grew up with are not represented in Bay Area dance." Having gone through the city's public school system, she considers herself part of the hip-hop generation and has always been immersed in world music and culture. Although of mixed Latina-caucasian background, she has most identified with the country's African American heritage. It led her to train at the Ailey School and perform for two years with one of the oldest African American dance companies, Philadanco, in Philadelphia. Locally she has been a member of Robert Moses' Kin and Savage Jazz Dance Company. But she credits Detroit-born New York City choreographer Nathan Trice as the man who most shaped her outlook on dance. Like Vlach, Trice says he wants to "create community-based initiatives to reflect current and historical social climates of gender, culture, and identity." So upon settling back into her hometown, in 2007 she founded Liberation Dance Theater, a collective of seven dancer-choreographers who share her vision of dance as a way to explore personal values in the face of the overwhelming odds created by unequal power relationships. Their first work, *Abjection in America* (2007), a work that "examines what we don't like about ourselves," gained the young company an invitation to this year's prestigious Jacob's Pillow Dance Festival in Massachusetts. Vlach also received a three-year residency at ODC Theater, where this week the dancers are putting the finishing touches on the hour-long *Animal Farm*, which will travel with them to Jacob's Pillow in August. **(Rita Felciano)**

JACINTA VLACH/LIBERATION DANCE THEATER Sat/25-Sun/26, 8 p.m., $15-$18.
ODC Dance Commons, 351 Shotwell, SF. (415) 863-9834. www.odcdance.org

of Bay Area playwright Brian Thorstenson's drama set in a nameless but familiar-looking war-torn land under a fledgling police state. Above the chaos engulfing the city below, two grown sisters reunite briefly in their parents' old lake cottage where Jo (Lauri Smith) fled years before and tends to refugees crossing over the mountain, and where Hannah (Anne Darragh) stops after fleeing the totalitarian authorities who have already banned her poetry. Another pair, meanwhile, two bureaucratic henchmen of the state (Jeffrey Adams and Michael Heriford) and childhood friends, process files and bodies in a house of detention, where soon novice Lenny (Heriford) will develop a fateful bond with the incarcerated Hannah. The play sets several complimentary themes in motion—including the sibling's pen-versus-gun tension and the sympathetic power of art to bridge even the greatest political, ideological gulfs—buttressed by affecting music courtesy of composer-actor Meklit Hadero. But even as the initial mist hovering over the stage slowly dissipates and characters and story emerge, the themes remain unsatisfyingly developed despite solid efforts by director Raelle Myrick-Hodges and cast. Instead, they wander in a mist of their own, just short of meaningful impact, never quite hitting home. (Avila)

Point Break Live! CELLSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $18. Thurs-Sat, 8pm; Sun, 7pm. Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

The Shape of Things San Francisco Playhouse, Stage Two, 533 Sutter; www.worklighttheatre.com. $20. Thurs/23-Fri/24, 8pm; Sat/25 8pm and 10pm. Worklight Theatre Company performs Neil LaBute's darkly comic take on the Pygmalion myth in reverse.

"ShortLived 2.0" Studio 250, Off-Market Theater, 965 Mission; www.pianofight.com. $20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

The Story SF Playhouse, 533 Sutter; 677-9596. $30-40. Wed/22-Fri/24, 8pm; Sat/25, 3pm and 8pm. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

Thom Pain (based on nothing) Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through May 9. Will Eno's *Thom Pain (based on nothing)* is an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production from Cutting Ball Theater. Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very impressive Jonathan Bock, under admirable direction by Marissa Wolf. (Avila)

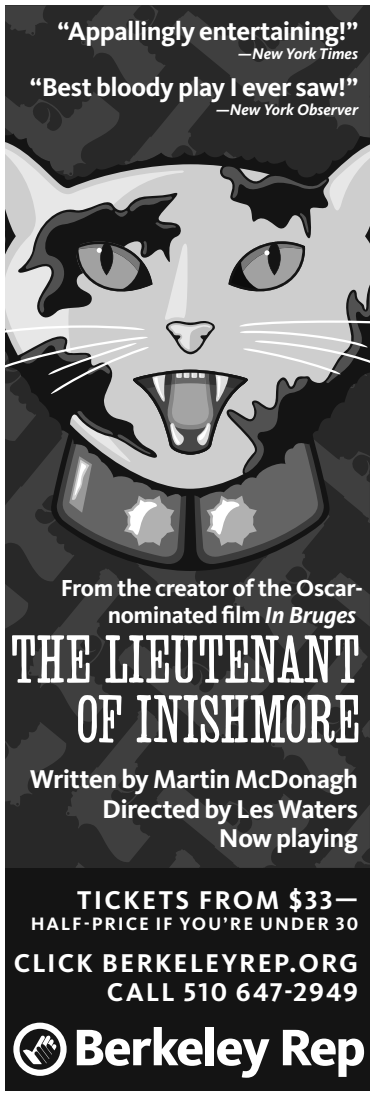
War Music American Conservatory Theater, 415 Geary; 749-2228. $14-71. Wed/22-Sat/25, 8pm (also Sat/25-Sun/26, 2pm). ACT and director-adapter Lillian Groag's ambitious world premiere brings English poet Christopher Logue's monumental rewriting of the Illiad to the stage in a meditation on the capriciousness and depthless tragedy of war that, need I say, remains ever timely here at the end of time. But the admirable project attains mixed results, partly as a result of what comes across as its own mixed feelings about how best to present the subject matter: The declarative presentation of the play's action and themes (forcefully delivered by Anthony Fusco as Homer, among other characters) marches not always comfortably beside the choreography of strife and order (courtesy of Daniel Pelzig); the contemporary-flavorings in the melodrama unfolding between Achilles (Jud Williford), Patroclus (Christopher Tocco), Agamemnon (Lee Ernst), Helen (René Augesen), et al.; and a smattering of winking but flat music hall humor (reminiscent of Mary Zimmerman's laugh-mongering approach to the classics). It can feel more like fishing than a purposeful architecture of fragmentation. While the more intimate exchanges can glide the moral and mortal weight of war over the stage effectively, often the human scale seems ironically unable to bear the magnitude of historical and cultural meaning that should hang majestically but lightly over the proceedings like the great shifting orb in Daniel Ostling's fine, amphitheatre-invoking set. (Avila)

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. $25-99. Tues-Sat, 8pm; Sat-Sun, Wed/22, April 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme–sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

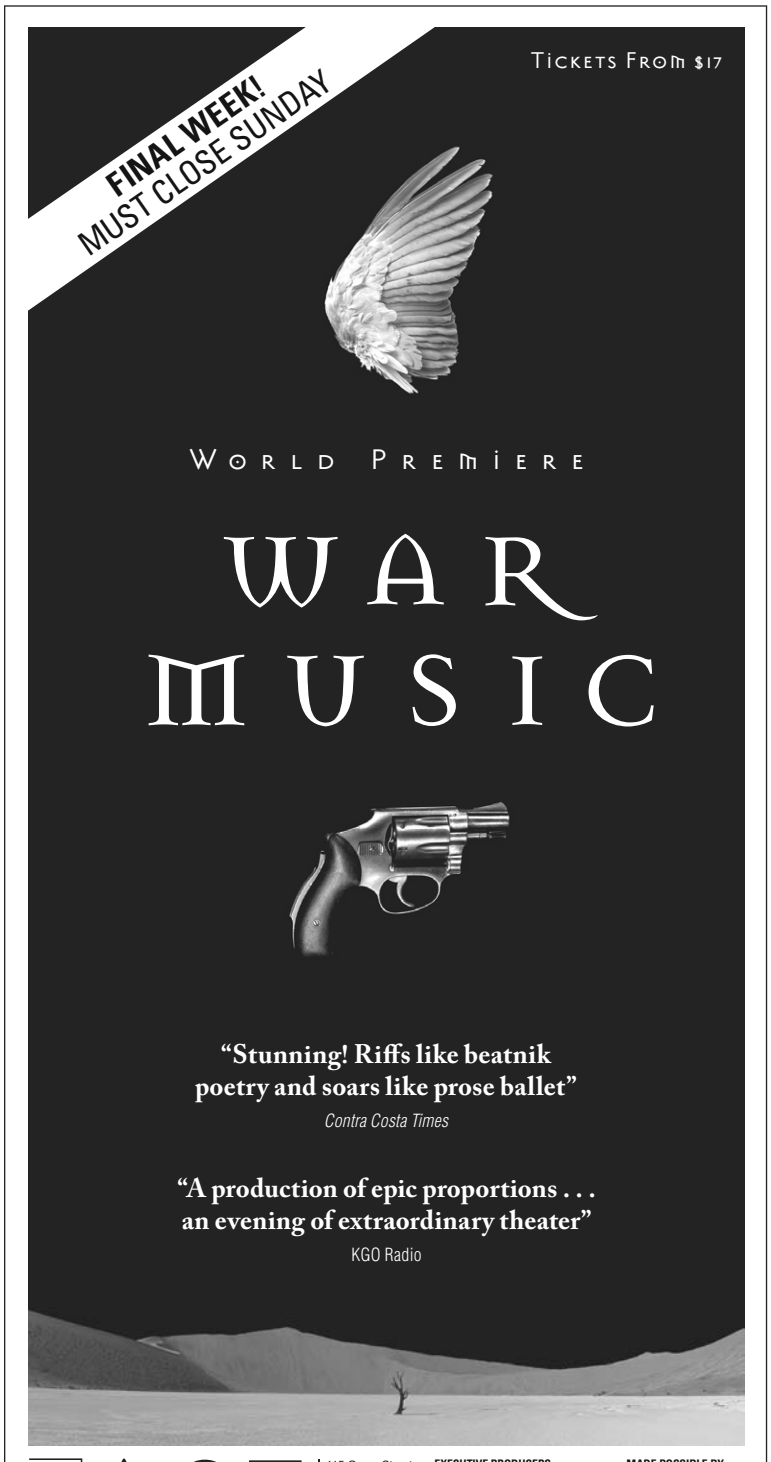
Wormhole Socha Café, 3235 Mission; www.crowdedfire.org. Free. Sat/25, 8pm. A pleasant room in a pleasant café: an expectant audience sits in ringed chairs facing each other and speakers hover along the periphery. When the lights go out there is a sound like that of someone restlessly tapping on the side of their plate with a fork, then in sudden profusion we get the sounds of rushing traffic, a Spanish-language pop song, a abrupt and jarring car crash, disembodied voices swirling in the aftermath, and emergency sirens in the distance, getting closer. Welcome to Wormhole, the latest experiment in sensory theatrics helmed by Playwright/Director Marilee Talkington, presented by Crowded Fire as part of their on-going Matchbox Productions development series. This 45-minute soundplay takes place entirely in the dark, as a nameless woman (played by Mollena Williams), makes her way through the first stages of her afterlife, by sifting through remnants of the past. Guided along by a savvier spirit (played by an anonymous company member of Crowded Fire), she encounters the memories of childhood tribulations, passive-aggressive relationships, and finally to those of the wreck, all her actions "fleshed out" by the multi-dimensional soundscape provided by Jacopo De Nicola. While the script itself lacks a certain amount of punch, its radio-play presentation does raise interesting questions about the nature of theatricality, both with and without lights. (Gluckstern)

DANCE

"Cubacaribe Festival of Dance and Music" Dance Mission Theater, 3316 24th St; 826-4441, www.dancemission.com. Fri-Sat, 8pm; Sun, 2 and 7pm, through May 2. May 3, 7pm. $12-22. You expect heat to emanate from the stage of a CubaCaribe Festival, but on the first of this year's three-weekend run, the packed Mission Dance Theater generated plenty of calor of its own. It must be gratifying to be showered with the kind of enthusiastic support that the audience rained on both the local artists and the visitors from San Diego Omo Aché and former Bay Area resident Silfredo La O. Some of the beautifully costumed Folkloric dances looked like teasers—tapas instead of a whole meal—but the evening also included an increasingly boisterous Maypole dance and a rousing choclete dance, performed in wooden sandals. But the hottest items were the contemporary ones, Ramon Ramos Alayo's improvisation with bassist Jeff Chambers, "Moving Measures", and his stunning male duet, "Wrong Way" with La O. With their version of Cuban pop Las Que Son, an all woman ensemble, added their own version of hot dancing. This coming weekend the line-up expands from the Cuba to include group from the Americas—Peru, Mexico, Haiti—and contemporary dance—Hip Hop, Jazz. (Feliciano) **SFBG**







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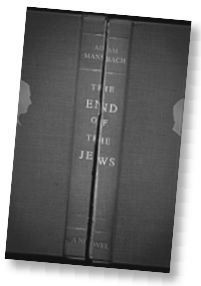


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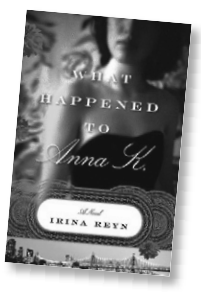


The End of the Jews
A Reading and Talk by Adam Mansbach
WEDNESDAY, APRIL 29, AT 7:30 PM





What Happened to Anna K.: A Novel
A Reading and Talk by Irina Reyn
THURSDAY, APRIL 30, AT 7:30 PM



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APR 24	Silicon Valley Singles Convention, Palo Alto
APR 25	Blue Jean Ball, Petaluma
APR 28	Young Single Professionals Mixer & Dance, San Francisco
MAY 1	Baby Boomers Convention, Millbrae
MAY 2	Fremont Singles Mixer with Optional Live Band Dance
MAY 8	Lock & Key Dance, Palo Alto
MAY 9	Singles Mixer & Live Band Dance, Benicia
MAY 12	Single Cougars Mixer, Pleasanton
MAY 15	Health-Conscious Singles Mixer, Rohnert Park
MAY 16	31st Anniversary Celebration, San Rafael

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San Francisco International Beer Festival



EVENT It's Beer Fest time again, which means those lucky enough to have scored tickets to the always sold-out event are prepping their drinking pants for three hours of madness — and those who'll miss the affair are prepping to, well, drip tears into their (non-festival-acquired) beers. We can't blame their lachrymosity. The festival features more than 300 varieties from a mind-boggling number of breweries and brewpubs, from locals like Anchor Steam to internationals like Guinness. Then there are the hard ciders and nonalcoholic options. Oh, and the food from the city's best restaurants. And a commemorative stein to use for tasting and then take home. It's enough to make a beer fan weep like the condensation on an ice-cold pilsner glass.

We're sorry to say there's not much we can do for the people who don't already have tickets — but we can recommend ways to ease the pain. How about staging your own tasting? Pick up a variety of ales, lagers, pilsners, and more from the dizzying selections at City Beer Store (1186 Folsom, SF. 415-503-1033, www.citybeerstore.com), Healthy Spirits (2299 15th St., SF. 415-255-0610, healthy-spirits.blogspot.com), or New Star-Ell Liquor (501 Divisadero, SF. 415-567-7900). Or let the experts choose unusual, exciting Belgian varieties for you at La Trappe (800 Greenwich, SF. 415-440-8727, www.latrappecafe.com), Monk's Kettle (3141 16th St., SF. 415-865-9523, www.monkskettle.com), or the Trappist (460 Eighth St., SF. 510-238-8900, www.thetrappist.com). Granted, these options aren't the Beer Fest, but they're all pretty fantastic as alternatives go. And remember, there's always next year. **(Molly Freedenberg)**

SAN FRANCISCO INTERNATIONAL BEER FESTIVAL 7-10 p.m. $60. Festival Pavilion, Fort Mason, SF. www.sfbeerfest.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

Farmers' Market at UCSF Mission Bay Campus Plaza at Mission Bay Housing, Gene Friend Way between 3rd and 4th St., SF; (415) 476-6307. 10am-3pm, free. Get your fresh, seasonal, and local fruits, vegetables, nuts, flowers, and more every Wednesday through November 25.
"National Parks: America's Best Idea" Cowell Theater, Fort Mason Center, SF; (415) 345-7500. 9am, $25. Filmmaker Ken Burns will premiere his new film, "The National Parks: This is America," and participate in a one day conference on the National Parks.
Pop-Up Magazine The Brava Theater, 2781 24th St., SF; 415-647-2822, www.popupmagazine.com. 7:30pm, $12. Interviews, documentary film, facts, photography, stories, and radio presented by contributors to The New Yorker, This American Life, The New York Times Magazine and more.

FRIDAY 24

New Living Expo Concourse Exhibition Center, 635 8th St., SF; (415) 382-8300. Friday 3-10pm, Sat 10am-9pm, Sun 10am-7pm; $10-15, or $25 for a weekend pass. The Expo will feature exhibitors, speakers, and lecturers that celebrate and improve your health and contribute to a friendly environment.
Upper Haight Salon Haight between Central and Stanyon, SF; (415) 431-7733. 5-9pm, free. Enjoy local art, discounts, live music and DJs, free appetizers, drink specials, trunk shows, and more at over 20 participating stores and restaurants.

SATURDAY 25

103rd Anniversary of the 1906 Earthquake and Fire Start at Lotta's Fountain, Market at Kearny; (415) 777-4700. 5am, free. 5:11am marks the exact moment of the 1906 quake. Meet at the fountain with survivors, the mayor, the San Francisco fire chief and many more and then take a trip over to Church and 20th St to paint the fire hydrant that saved the Mission churches gold. More activities to follow.

BAY AREA

Berkeley Earth Day Civic Center Park, Center at Martin Luther King Jr., 510-654-6346. Noon-5pm, free. Featuring dance, live music, climbing wall, solar power demos, biodiesel and electric cars, the Berkeley Farmer's Market, craft and community booths, and more.

SUNDAY 26

BAY AREA

Strictly Speaking with Dave Sedaris Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988. 8pm, $28-52. Sedaris, NPR humorist and best selling author, reads from his newly published collection of essays titled, *When You Are Engulfed in Flames*.

MONDAY 27

BAY AREA

Neighborhood Public Radio Berkeley Center for New Media, UC Berkeley, 160 Kroeber Hall, Berk; (510) 642-0635. 7:30pm, free. After its first five years of radio access and critique of the limited public radio, Neighborhood Public Radio presents their history and asks the audience to contribute to their plans for the next five years.

TUESDAY 28

BAY AREA

"Equal Pay Day: A Woman's Guide to Money Matters" Suite D, 1336 Park, Alameda; (510) 749-0403. Noon, free. RSVP for a complimentary portfolio review. Wear red and celebrate Obama's recent passage of "The Lilly Ledbetter Fair Pay Act" and enjoy special discounts for women comparable to the wage difference between men and women at participating merchants.
Alice Walker: "The Siege of Gaza Is an Attack on the Common Heart" First Congregational Church of Oakland, 2501 Harrison, Oak; (510) 444-8511. 7:30pm, $15. Hear Walker reflect on her recent visit to Gaza in a deeply thoughtful interview with KPFA's Malihe Razazan. **SFBG**

food + drink

THE BLENDER

(1) Pit-roasted whole pig in banana leaves, Santa Cruz Mountains

(2) Matzoh brei and brisket

(3) Fries with eyes, Anchor and Hope, SF

(4) Two towers of stacked donuts while watching *Twin Peaks*

(5) Pagan Sunday dinner with steak, celery root mashed potatoes, strawberry mousse



Bruno (pictured) brings everyone's favorite Italian savory pie to the Fillmore historic jazz district, via his Pizzeria Cucina.

GUARDIAN PHOTO BY RORY MCNAMARA

Jazzeria

By Paul Reidinger
paulr@sfbg.com

What do pizza and jazz have in common? Why, two z's, of course — the pair of identical twins that also appears in such exciting words as nozzle, nizzle, pizzle, pazzo, and cazzo. Put these all together and shout them from the rooftops and you'll have quite a riff, if not quite a jazz riff. For music, play ZZ Top. Then run from the obscenity police.

Other than that, pizza and jazz go together like ... well, they don't actually go together. There is no connection I know of. Nonetheless, our drastically refurbished jazz district, along Fillmore south of Geary, now has a creditable pizzeria to go along with the fancier places across the street, Yoshi's and 1300 Fillmore. The pizzeria is called Bruno's and, in a most un-Italian development, is unrelated to the Mission District old-timer of the same name. Old Bruno's has had enough facelifts to rival Phyllis Diller. New Bruno's, on the other hand, is new — with freshly painted reddish-brown walls, nicely upholstered booths, a gleaming bar against a far wall, a showy kitchen, and jazz memorabilia everywhere, the walls laden with portraits and plaques.

In Europe, jazz has long appealed to the French more than the Italians, but Bruno's, despite these musical festoonings, is Italian to its core, right down to the *patrone*, Claudius Oliveira (owner of several other Italian restaurants in northern California, many in the East Bay) who circulates through the dining room, shaking hands and checking, and the service staff with their winsome accents. The cultural flavor is very much that of Little Italy, and part of its beguiling spell is to intensify the experience of the food.

Pizzerias aren't generally known for their grace notes, but Bruno's offers several. To begin, there's the basket of marvelous garlic bread, which is not only flavorful but of a brioche-like tenderness and plumpness. Tasty bread so often exacts a steep price in crustiness and toughness, but not this stuff. Even if you couldn't eat it, you'd be happy enough just feeling it with your fingers. But you will eat it, and then they bring you more, along with an amuse-bouche — a little ramekin of roasted red pepper soup, say, with a broad hint of cayenne kick. One is typically afforded this type of treatment only when ordering seven-course tasting menus at much starchier places.

Given the slight sports-bar aura, it isn't surprising to find that the list of appetizers includes buffalo wings ("Texas style"), along with a parade of goodies from the deep fryer, among them calamari and zucchini sticks. But a better choice might be the drunken prawns ($10.95), spiked with tequila.

There is both an Aloha and a Hawaii 5.0 pizza, both with pineapple. Fruit (tomatoes excepted) does not belong on pizza, but pepperoni does, sausage does, salami too, and you'll get all that and more with the signature Bruno's special ($14.99 for a 14-incher), along with bell peppers, onions, mushroom slices, and a sprightly tomato sauce.

Most noticeable is the crust, which bucks the current trend toward thinness and crispiness: It's big, puffy, and bready in true old-school California style. Although I prefer thinner crusts for a variety of reasons — a thin crust doesn't distract from the toppings but does provide a discreet, pleasurable crackle — there is a case to be made for the more billowy kind. Such a crust does make any pizza look bigger and so, perhaps, enhances one's perception of value, no small matter in shrinking times.

A nice bonus: if you show up in a ZipCar, you get 10 percent off. And ZipCar has only one Z! **SFBG**

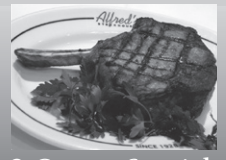
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HTTP://WWW.MYSPACE.COM/VIENNATENG

THIS WEEK

THROBBING GRISTLE
4/23 Grand Ballroom

DAVID WILCOX
4/23 Swedish American Hall

VIENNA TENG
4/24 Yoshi's Oakland

MR. LIF
4/24 Bottom of the Hill

PAPERCUTS THE FINCHES
4/24 Cafe du Nord

JOHN PRINE
4/25 Warfield

THE GROUCH & ELIGH
4/25 Slim's

JAMES COTTON
4/25 & 26 Yoshi's Oakland



COLD WAR KIDS THE CRYSTAL ANTLERS
4/28 Fillmore

THE FAINT LADYRTRON
4/29-30 Fillmore

THAO WITH THE GET DOWN STAY DOWN
4/30 Independent

ZION-I TRACKADEMICKS & THE HONOR ROLL
5/1 Slim's

VAN MORRISON
5/2-3 Greek Theatre

DAMIEN JURADO
5/5 Bottom of the Hill

SEAL
5/5 Fox Theater

IRON & WINE
5/6-7 Swedish American Hall

LOQUAT
5/7 Cafe du Nord

THE SHINS
5/9 Fox Theater

CLOUD CULT
5/12 Independent

CORNELIUS DEERHOOF
5/12 Fillmore

THE ALLMAN BROTHERS BAND
5/12-13 Fox Theater



M. WARD
5/16 Fox Theater

MOGWAI
5/17 Grand Ballroom

THE KILLS
5/19 Fillmore

JOHN VANDERSLICE
5/19 Rickshaw Stop

FLEETWOOD MAC
5/20 ORACLE Arena

DREDG
5/20 Bimbo's

KINGS OF LEON THE WALKMEN
5/21 Bill Graham Civic Auditorium



TV ON THE RADIO DIRTY PROJECTORS
5/22 Fox Theater

NINE INCH NAILS JANE'S ADDICTION
5/22 Shoreline Amphitheatre

FLIGHT OF THE CONCHORDS
5/25 Berkeley Community Theatre

ANIMAL COLLECTIVE
5/26 Fox Theater

ST VINCENT
5/27 Bimbo's

M83
5/27 Mezzanine

SUN KIL MOON
5/29 Great American Music Hall

SILA AND THE AFROFUNK EXPERIENCE
5/30 Mezzanine

THE THERMALS
5/31-31 Bottom of the Hill

SHE WANTS REVENGE
6/12 Bimbo's

FEMI KUTI
6/20 Fillmore

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

Tending the brood

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS The young couple next door to me in Rockridge is building a chicken coop, and I love them for this. They aren't married and don't have kids, which makes me just want to squeeze them and look at them, and invite them over for every single thing I eat, even oatmeal.

But that would be creepy, so instead I offer to bring them some straw. Do they need a feeder? A waterer? I still have my place in the woods. I have rat traps, chicken wire, and rusting 55-gallon drums that would look real nice against the falling-down barnlike outbuilding on the edge of their lot.

Together, I think, we can shake up this neighborhood. In just a couple months here I have made more friends (or at any rate met more people I *want* to be friends with) than I did in five years living in Occidental. In five years in Occidental, I made four friends. Two couples. One I actually *met* in San Francisco, and the other through a mutual friend in Oakland.

Don't get me wrong, I love the woods, or I wouldn't still keep my shack, which I go to when I can for writing and/or romance, and sort of sublet to my artsy bohemian city peeps for same.

The family I work for in East Oakland, Boink's family, they have a chicken. Used to have three, but two died, and the one that's left has gone bad. Her name is Cakey. She's brooding, which means she's set her mind, and ass, on hatching eggs that no amount of setting will ever induce to hatch. Save maybe a visit from Gabriel.

This is actually a dangerous condition for a roosterless hen to be in, because she might get over it, and she might not. I have girlfriends like this.

It falls on me, while Boink's family is away in Florida for the week, to traumatize their chicken. I'm surprised Boink hasn't already achieved this, by accident, but the best way to get a broody hen to snap out of it is to harass the hell out of her.

So I'm going to East Oakland in a moment, I'm stuffing Cakey into a cardboard box with holes poked into it, for air, and I'm driving her out to the country. To the woods. To my shack. Where I can annoy her for three days with sticks, Pere Ubu records, and buckets of cold water — and no one will hear all the squawking. I tried this once with one of my girlfriends and got arrested.

I love Pere Ubu, by the way. But chickens ... and perhaps all poultry, for all I know — their capacity to withstand '70s-era punk rock starts and ends with the Ramones. So you know.

But speaking of traumatized girlfriends, my friend Alice Shaw, after whom I named my great car, Alice Shaw, was mugged at gunpoint in the Mission District. As if I weren't already mad enough at muggers for stabbing a friend of a friend in Seattle!

And do you know what Alice Shaw said to us, over deep-fried hamburgers after a soccer game? She said, *Well, in a way it was nice to be noticed, for a change*. I'm paraphrasing.

It is comments like this that make me love human beings even more than chickens. I mean, to be fair, we have no exact translation for the could-be clucks-of-wisdom that chickens call to each other from the jaws of foxes, but it's a safe bet they are not so laced with humor and sadness as, for example, Alice Shaw's odd comment.

I wanted to squeeze her and feed her oatmeal, but we were already eating fried hamburgers. Outside, and over rice, with fried eggs on top, and smothered in gravy. What could be better, after a soccer game? It's a Hawaiian thing, called loco moco, and in fact it was invented 60 years ago, according to the menu, in honor of a barefoot Hawaiian football team called the Wreckers.

Whose players apparently liked to eat, because I, at my hungriest, couldn't clean half my plate, or even imagine ever being hungry again, so I brought the rest to Earl Butter. We all agreed: Really really dong-dong-dicky-do great, in a school lunchy kind of way.

You want to know where, don't you? SFBG

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L.E. Leone's new book is Big Bend *(Sparkle Street Books), a collection of short fiction.*

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film







Kimjongilia **— titled after a type of begonia cultivated in honor of you-know-who — takes a devastating peek behind North Korea's closed borders, while** ***Sacred Places*** **(top right) and** ***Z32*** **(bottom right) offer structurally adventurous spins on the documentary genre.**

SFIFF

52 pick-up

SFIFF rides again

By Cheryl Eddy
cheryl@sfbg.com

In early April, a long-range rocket blasted off from deepest, darkest North Korea; according to a Reuters.com news report, the communist country claimed that its satellite was "launched into orbit and [is now] circling the Earth transmitting revolutionary songs." Um, yeah. Most folks say the rocket failed — and that its real purpose was to test North Korea's dropping-warheads-on-our-enemies capabilities. Recent rumors of ill health aside, North Korea's Kim Jong-il appeared shortly after the incident to mark his re-election as the chairman of the Democratic People's Republic of Korea's National Defense Commission.

As scary as it is to imagine the pompadored, isolationist "Great Leader" with his mitts on nukes, to focus on North Korea's threat to the outside world takes away from the atrocities committed within its borders, against its own citizens. As NC Heikin's quietly terrifying *Kimjongilia* reveals, the dictator's country is a cruel, brutal place. The doc features interviews with North Korean refugees whose tales of escape are as harrowing as their recollections of life back home — a place where simply listening to music from a capitalist country or dropping a newspaper with a photograph of Kim on the floor were infractions that could mean imprisonment for three generations of a single family. Starvation, torture, and constant fear factor into nearly every story; families are separated, and even those who escape struggle, such as a woman whose "freedom" in China translated into years of sex slavery. For these people, WMDs are the least of their concerns.

Peering beyond what's obvious is a theme at the 52nd San Francisco International Film Festival, with a slate that's particularly doc-heavy. For every gesture that's a little debatable (you can spin that Francis Ford Coppola directing award however you want, but *Apocalypse Now* came out in 1979, and 2007's *Youth Without Youth* sucked), there are many that deserves high praise: groundbreaking local documentarian Lourdes Portillo receiving the Golden Gate Persistence of Vision Award, for example. Read on for the *Guardian*'s coverage of this year's fest, and keep watching the skies. SFBG

KIMJONGILIA
May 3, 3:30 p.m.; May 6, 3:15 p.m., Sundance Kabuki
May 4, 6:30 p.m., PFA

THE 52ND SAN FRANCISCO INTERNATIONAL FILM FESTIVAL
runs April 23–May 7. Main venues are the Sundance Kabuki, 1881 Post, SF; Castro, 429 Castro, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Clay, 2261 Fillmore, SF. Satellite venues are Premier Theater, Letterman Digital Arts Center, Bldg. B, One Letterman Drive, Presidio, SF; and Roxie, 3117 16th St, SF. Tickets (most shows $12.50; special programs vary) and additional information at www.sffs.org.

MORE AT SFBG.COM

Pixel Vision blog: Reviews, interviews, and more SFIFF 52 coverage as the festival unfolds.

SFIFF

In the realms of the real

SFIFF's unconventional docs

By Max Goldberg
a&eletters@sfbg.com

Michael Moore may have paved the way for documentary gold, but the most structurally adventurous, ethically demanding nonfictions still reside on the festival block, where they frequently outshine their fictional counterparts for formal rigor and breadth of imagination. If the 2009 SFIFF field doesn't have a marquee attraction like *Standard Operating Procedure*, all the better — a year later, I still haven't lost the bad taste of Errol Morris's hi-def moral confusion.

A corrective to *Standard*'s self-serving auteurism might be gleaned from Avi Mograbi's *Z32*. In this case the troubling testimony belongs to an Israeli soldier who participated in a senseless revenge killing of Palestinian innocents, but Mograbi handcrafts the layers of remorse that elude Morris's smug "interrotron." We never see the ex-soldier's face, though the digital application of masks produces an uncanny effect in tune with the film's sliding scale of memory and performance, responsibility and displacement. Mograbi's willingness to bring the war home (much of the film is set in his living room) is unusual for an investigative reporter, but then most investigative reporters do not narrate their mediating role in song.

Cameroonian-French filmmaker Jean-Marie Téno's documentary *Sacred Places* seems more conventional in its blend of interview and ethnographic reflections, but the calm manner in which ideas flow from these encounters makes for a first-rate essay-film. Set in a poor district of Ouagadougou, the capital of Burkina Faso, *Sacred Places* centers on two eloquent men: Jules Cesar Bamouni, a djembe maker who makes some of the same linkages between film and the traditional storytelling forms that first incited griot-auteurs like Ousmane Sembène; and Nanema Boubacar, a hopeful entrepreneur who runs a neighborhood film club. The scenes in which Boubacar rifles through DVD deliveries offer an overlapping portrait of community-oriented cinephilia ("When there are spots on the DVD, it's not good for the film fans") and the vicissitudes of distribution (even in Burkina Faso,

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SFIFF

Unhappily ever after

The fest's fractured (and freaky, and feminist) fantasies

By Kimberly Chun
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We're living in topsy-turvy, fairy tale times: the mighty have fallen, and the once-marginalized have risen. We're painting the White House black, while Wall Street high-fliers are hitting the skids and the once-mocked scientists who cried "global warming" are embraced by Main and K streets. A hardscrabble era calls for equally toughened-up tales that provide moral instruction *and* plunge into the heart of the narrative's contradictions. Do, er, grittily realistic flicks like Dante Lam's ADD-paced HK cop thriller *Beast Stalker* (2008), which skirt the periphery of lost-innocent yarns, count? The filmmaker's empathy for his monstrously disfigured villain is unparalleled in both the Brothers Grimm and Charles Perrault.

The former receives a clever tweak with Pil-Sung Yim's *Hansel and Gretel* (2007), in which the youthful inmates take over the gingerbread-house asylum. Unwilling to face the fact he's about to become a father, half-grown man-boy Eun-Soo (Jeong-myeong Cheon) flips his car on a lonely stretch of forest freeway where he's found by a sweet little girl, Soojeong (Yeong-Nam Jang). She wordlessly leads him to a charming cottage deep in the woods, the House of Happy Children, occupied by the girl, her siblings Manbok (Eun Won-jae) and Jung-soon (Ji-hee Jin), and their unsettlingly cheery parents. The witchery here is embedded in the power of a child's imagination rather than cannibalism, and it finds a new purpose here: preying on adults with a monstrous, unquenchable will to be loved. The culturally specific shocker crouching in this otherwise gentle shiver-thon fertile with rabbit



Don't go in the woods: director Pil-Sung Yim's *Hansel and Gretel* is a shiver-inducing twist on the classic tale.

iconography: a finale of children pleading, cajoling, and whining at the camera directly, which goes on many beats longer than expected. Asian parents and wannabe Octomoms might just want to slice open their wrists and offer themselves to the screen to halt the onslaught.

Catherine Breillat's *Bluebeard* studies the original tale with a more dispassionate, though no less entertaining, eye. She runs it through a postmodernist's prism by coolly drawing from period artwork, utilizing an archly detached acting style and distancing devices like recycled footage, and framing it all as an imminently malleable yet still dangerous narrative retold by a pair of somewhat-modern-day sisters. A miniature, girlish version of *The Last Mistress* (2007) stars Asia Argento, as feistily portrayed by Lola Creton, Marie-Catherine is less frightened of her hulking, erudite, and exhausted Bluebeard (Dominique Thomas) than fascinated by his alien world, his exoticism, and her own fearlessness. More surprising is how we comfortable grow with the deepening romance between the murderous lord and his child bride. In tackling the most pointed fairy tale about violence against women and in the process foregrounding the horror and glory of womanly will, Breillat continues to build on her now less naked, yet no less resonant feminist oeuvre, one that tests the tangled, hazardous constructs of female desire. SFBG

BLUEBEARD
Fri/24, 7:15; Sat/25, 9:30;
April 29, 4:15 p.m., Sundance Kabuki

HANSEL AND GRETEL
Fri/24, 11:15 p.m.; Mon/27, 3:15 p.m., Sundance Kabuki
April 30, 7 p.m., Roxie



OAKTOWN FUGUE

The stillness inhabiting Bay Area director Frazer Bradshaw's *Everything Strange and New* is broken periodically by the sounds of familial battle and the bemused, unemotive back-and-forth of a trio of men perplexed by the circumstances they have drifted into. The most dramatic intrusion, though, is instrumental, an occasional frenzied jigging of horns and strings that seems to signal the internal noise experienced by one of these uneasy men, a carpenter and family man named Wayne (Jerry McDaniel), who is trudging through his middle years in a state of unhappy wonder.

Shot in Oakland, the film uses a series of portrait-like scenes of house exteriors to convey the static emptiness in Wayne's life, which he describes in voiceover monologues, his voice rising and falling just outside the boundaries of monotone. The contrast between these still lifes and the recurring shock of the soundtrack is almost painfully discordant, though the landscape intruded on is far from idyllic. When the camera moves inside one of the houses, the one where Wayne coexists with his wife, Renée (Beth Lisick), and their two sons, it's filled with signs of residence but seems as empty and still and dead as the outside world, as if the family has just retreated from some personal apocalypse. Later the camera trails through a gutted Victorian as Wayne and Renée are heard quarreling, then processing as modeled by some couples' counselor in their past — more emptiness and a sense of unending minor tragedy. Wayne presents a marriage sapped by financial exigencies such as the now-familiar house worth less than their debt.

These signs of trouble are plain enough, but emotionally expressive. Occasionally Bradshaw leans a little heavily on the symbolic, as when we see Wayne as he envisions himself, in the getup of a clown, and when the film runs backward through a trafficked street scene. More problematic, though, is the awkward shift in direction and shape that occurs when the resident stillness is interrupted by something more sharply horrific than the characters' day-to-day suffering. **(Lynn Rapoport)**

EVERYTHING STRANGE AND NEW
Sun/26, 8:45 p.m.; Tues/28, 4:15 p.m.; May 2, 6:30 p.m., Sundance Kabuki

SHOTS IN THE DARK: SHORT TAKES ON SFIFF 52

THURS/23

La Mission (Peter Bratt, USA, 2009) A veteran S.F. vato turned responsible — if still muy macho — widower, father, and Muni driver, 46-year-old Che (Benjamin Bratt) isn't the type for mushy displays of sentiment. But it's clear his pride and joy is son Jess (Jeremy Ray Valdez), a straight-A high school grad bound for UCLA. That filial bond, however, sustains some serious damage when Che discovers Jes has a secret life — with a boyfriend, in the Castro, just a few blocks away from their Mission walkup but might as well be light-years away as far as old-school dad is concerned. This Bratt family project (Benjamin's brother Peter writes-directs, his wife Talisa Soto Bratt has a supporting role) has a bit of a predictable TV-movie feel, but its warm heart is very much in the right place, and the affectionate location shooting makes this an ideal SFIFF opening-nighter. **(Dennis Harvey)** *7 p.m., Castro.*

FRI/24

It's Not Me, I Swear! (Philippe Falardeau, Canada, 2008) Ten-year-old Leon Dore (Antoine L'Écuyer) is a Harold without a Maude, forever staging near-fatal "deadly accidents" that by now no one blinks twice at — whether they're expressions of warped humor, cries for attention, or actual (yet invariably failed) suicide attempts). Mom and dad are forever at each others' throats, while their older son pines for a domestic normalcy that ain't happening anytime soon. One day mom simply announces she's splitting for Greece to "start a new life," pointedly without husband and children. This event rachets Leon's misbehaviors — which also encompass theft and vandalism — up a few notches. Set in kitschily-realized late 1960s Quebec suburbia, director Philippe Falardeau's adaptation of two linked novels by Bruno Hebert is a very deft mix of family dysfunction, preadolescent maladjustment (or maybe budding sociopathy), and anarchic comedy. **(Harvey)** *5:45 p.m., Sundance Kabuki. Also Sat/25, 2:45 p.m., Sundance Kabuki; Tues/28, 1 p.m., Sundance Kabuki.*

SAT/25

Adoration (Atom Egoyan, Canada/France, 2008) When orphaned teenager Simon (Devon Bostick) writes a paper for French class in which he imagines himself as the son of real-life terrorists, his teacher (Arsinée Khanjian) tacitly encourages its being taken for fact. The resulting firestorm (largely taking place on the Web) raises questions about the boy's actual parents, free speech, religio-political martyrdom, and so forth. This is the first Atom Egoyan feature based on his own original story — as opposed to literary sources or historical incidents — in 15 interim years. While his fame has certainly risen in the interim, some of us haven't liked anything so well since that last one, 1994's *Exotica*. *Adoration* recalls such early efforts in the cool intellectual gamesmanship with which characters and technologies are manipulated toward a hidden truth. Yet provocative as it is, there's something overly elaborate and ultimately dissatisfying about his gambits that makes *Adoration* less than the

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SFIFF

Tune boon

Catchy ditties and dino-riffs at SFIFF

By Dennis Harvey
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Before there was Barney or Raffi, the answer to the question, "Who is most responsible for songs most likely to make children sing and push their parents to the very brink of sanity?" was most likely "the Sherman brothers." It might have been enough for Robert and Richard Sherman to write "Supercalifragiliciousexpialidocious," "It's a Small World," and "Chitty Chitty Bang Bang," each of which when heard once — let alone a zillion times — became instantly imprinted on the DNA of several juvenile generations. But no, they also had to write indelible songs for the Disney's *The Jungle Book* (1967), various *Winnie the Pooh* species, *Charlotte's Web* (1973), and other things you might have escaped only by being born very recently or growing up in rare media isolation.

World premiering at SFIFF this year is *The Boys: The Sherman Brothers' Story*, a feature documentary about the Shermans made by two of their sons, Gregory and Jeffrey — partly to figure out just why these fraternal composers of so many cheerful songs have barely been on speaking terms in recent decades. The answer is complicated and, unlike most Disney movies (or documentaries about them), there isn't a happy ending. But there are a lot of happy memories in these 100 minutes, with people like Julie Andrews, Hayley Mills, Roy Disney, Dick Van Dyke, and John Williams remembering the Shermans as a joy to work with, if not a joy to one another. The brothers themselves, still alive and variably kicking, cannot quite agree on what came between them. But of course, not agreeing is exactly the thing.

Unless you grew up in pre-Khmer Cambodia (or an ex-pat community), odds are the majority repertoire of L.A.-based Dengue Fever were not your childhood's soundtrack. But the band's six members know that is really too bad, because Cambodian pop of the 1960s and early '70s just rocked, with its Farfisa organ riffs, psychedelic flourishes, and incessantly catchy hooks. In an inspired stroke, the festival's latest silent film-contemporary music matchup was commissioning Dengue Fever to create a live score for *The Lost World*, a 1925 superproduction that's a lot more like today's mall-flick fantasias than just about anything else you could find from that era.

Adapted from Sir Conan Doyle's story, it follows a British expedition deep into the Amazon, where one cranky suspected quack scientist claims to have discovered a hidden valley of prehistoric creatures. By gum, he's right. This restored thrill ride, featuring stop-motion dinosaurs, elaborate miniatures, romantic intrigue, a guy in an ape suit and another (alas) in comedy blackface, was an obvious model for 1933's *King Kong* (Willis O'Brien designed FX on both) and an admitted one for 1993's *Jurassic Park* (whose sequel, you'll recall, was 1997's *The Lost World*). After nearly 85 years, it's still at least as entertaining as the latter-day comic-book movies that owe it a colossal debt. SFBG



A T. rex mangles with gusto in early-cinema classic *The Lost World*.

THE BOYS: THE SHERMAN BROTHERS' STORY
Sat/25, 2 p.m., Letterman Digital Arts Center

THE LOST WORLD WITH DENGUE FEVER
May 5, 8 p.m., Castro

CONT››
sum of its parts. **(Harvey)** *6:15 p.m, Sundance Kabuki. Also Mon/27, 6:30 p.m., PFA.*

Tulpan (Sergey Dvortsevoy, Kazakhstan/Switzerland/Germany/Russia/Poland, 2008) Possible new genre alert: the docu-comedy. Documenatarian Dvortsevoy turns his camera on his native Kazakhstan, and nothing depicted suggests anything Borat might've broadcast. The country's stark, southern steppes form the backdrop for a family of nomads, including married-with-children Samal and Ondas, and Samal's brother Asa, who returns from his Russian naval service longing for his own flock of sheep. Alas, he can't get a flock until he lands a wife — and the only local prospect, Tulpan, rejects him on the basis of his "big ears" (and the small fact that she would like to move out of the sticks, into the city, and maybe even attend college). Traditional ways bump up against more ambitious ones (as when Asa dreams of a satellite dish), just as comedic moments trade screen time with grittier scenarios (including actual footage of a sheep giving birth). The end result is an intimate and somehow totally relatable look at a fascinatingly foreign world. **(Cheryl Eddy)** *6:15 p.m., PFA. Also Mon/27, 9:15 p.m., Sundance Kabuki; April 30, 4:45 p.m., Sundance Kabuki.*

TUES/28

In the Loop (Armando Iannucci, England, 2009) A typically fumbling remark by U.K. Minister of International Development Simon Foster (Tom Hollander) ignites a media firestorm, as it seems to suggest war is imminent even as both Brit and U.S. governments are downplaying the likelihood of the Iraq invasion they're simultaneously preparing for. Suddenly cast as an important arbiter of global affairs — a role he's perhaps less suited for than playing the Easter Bunny — Simon becomes one chess-piece in a cutthroat game whose participants on both sides of the Atlantic include his own subordinates, the prime minister's rageaholic communications chief, major Pentagon and State Department honchos, crazy constituents, and more. This frenetic comedy of behind-the-scenes backstabbing and its direct influence on the highest-level diplomatic and military policies is scabrously funny in the best tradition of English television, which is (naturally) just where its creators hei from. **(Harvey)** *9:30 p.m., Sundance Kabuki. Also May 2, 9:30 p.m., Sundance Kabuki.*

APRIL 30

California Company Town (Lee Anne Schmitt, USA, 2008) This land isn't your land, or my land, and it wasn't made for you and me — such is the insightful and incite-full impression one gets from *California Company Town*. Schmitt's beautifully photographed, concisely narrated, and ominously structured look at the Golden State and the state of capitalism is labor of love, shot between 2003 and 2008; it's a provocative piece of American history. On a semi-buried level, it's also an extraordinary act of personal filmmaking that subverts various stereotypes of first-person storytelling by women while simultaneously learning from and breaking away from some esteemed directors of the essay film. **(Johnny Ray Huston)** *8:35 p.m., PFA. Also May 2, 6:45 p.m., Sundance Kabuki; May 4, 3:30 p.m., Sundance Kabuki.*

Rudo y Cursi (Carlos Cuarón, Mexico, 2008) A who's-who of Mexican cinema giants have their cleats in soccer yarn *Rudo y Cursi*: stars Gael Garcia Bernal and Diego Luna, and producers Alfonso Cuarón (whose brother, Carlos, wrote and directed), Alejandro González Iñárritu, and Guillermo del Toro. But while *Rudo* is entertaining, it's surprisingly lightweight considering the talent involved. Bernal and Luna play Tato and Beto, rural half-brothers discovered by a jovially crooked soccer scout (Guillermo Francella) who gets them gigs playing on Mexico City teams. But athletic achievement seems barely a concern. Of far more importance are Tato's crooning dreams and high-profile romance with a vapid TV star, and Beto's left-behind wife and kids — not to mention his raging gambling addiction. Though the drama boils down to one final game (of course), *Rudo* is really about the bonds and brawls between brothers, not sports teams. Goal? **(Eddy)** *6:15 p.m., Sundance Kabuki. Also May 1, 4 p.m., Sundance Kabuki.*

MAY 1

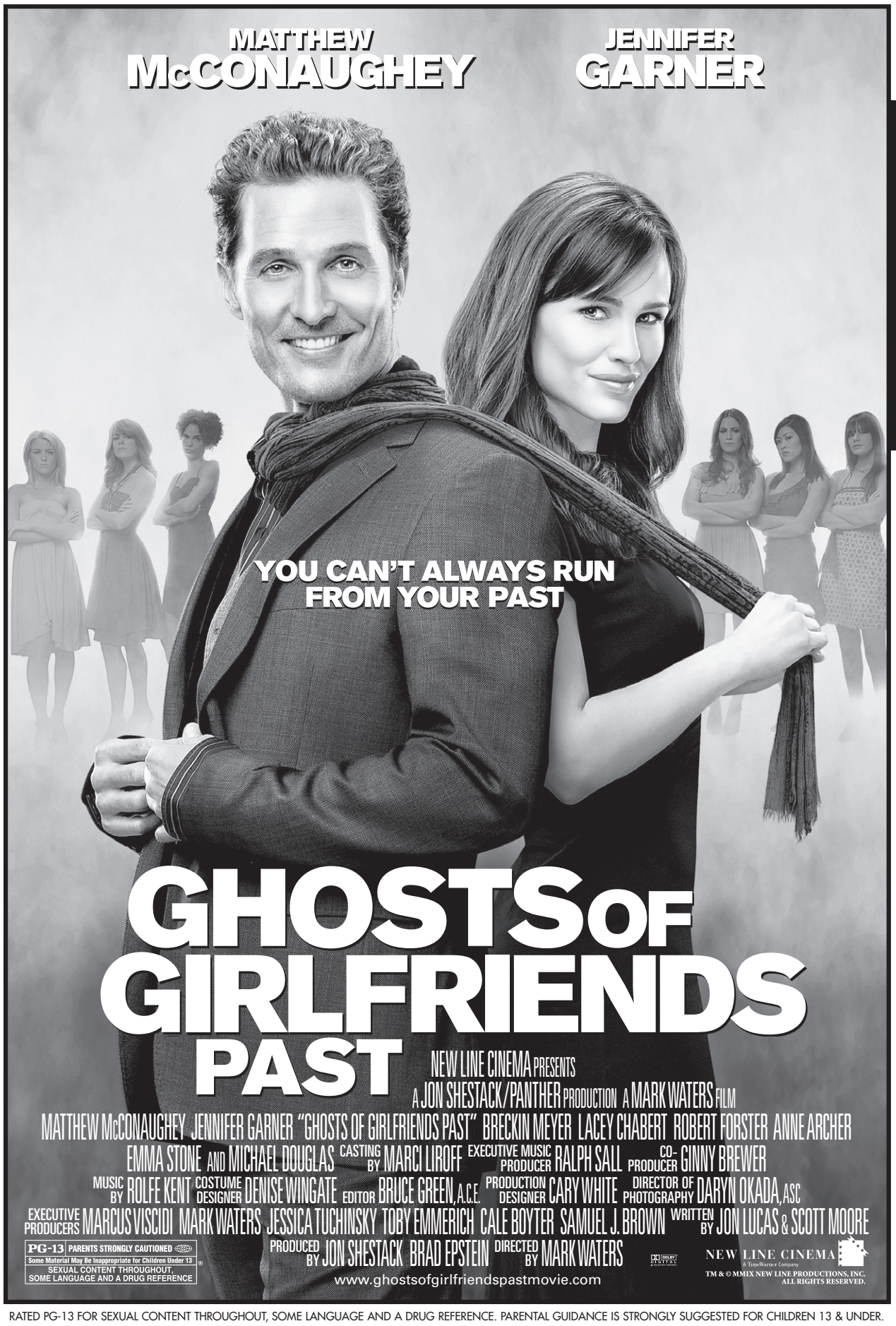
D Tour (Jim Granato, USA, 2008) There's been many a band-on-the-brink doc about groups torn apart by substance abuse, or creative differences, or just plain nuttiness (see: 2004's *DiG!* and *Some Kind of Monster*, and any number of *Behind the Music* eps). In *D Tour*, local indie popsters Rogue Wave face, and are drawn together by, an entirely different brand of crisis: drummer Pat Spurgeon's urgent need for a kidney transplant. Director Granato is given full access to subjects who are very open about their feelings (and, in Spurgeon's case, unpleasant medical procedures). The result is a music- and emotion-filled journey that'll no doubt inspire many to check off the "organ donor" box on their driver's licenses. A sadly ironic, late-act twist involving a different band member will come as no surprise to Rogue Wave followers, but *D Tour* incorporates the tragedy into its storyline without ever exploiting it. **(Eddy)** *9 p.m., Sundance Kabuki. Also May 4, 3:15 p.m., Sundance Kabuki; May 7, 5:15 p.m., Sundance Kabuki.*

MAY 2

The Immaculate Conception of Little Dizzle (David Russo, USA, 2009) Animator Russo's first feature is a (mostly) live-action whimsy about rudderless Dory (Marshall Allman from *Prison Break*) who gets fired from his white-collar job and lands in the much scruffier employ of Spiffy Jiffy Janitorial Services. Its punky artist-type staff clean a high-rise's offices, including one for a test-marketing trying out "self-warming cookies." When our protagonists develop an addictive liking for these treats, strange things begin to occur — like hallucinations and, eventually, male pregnancies of mystery critters. Depending on mood, this arch quirkfest with an '80s feel (think of all the similar, mildly surreal indie comedies that rode 1984 release *Repo Man*'s coattails) may strike you as delightful or just plain irritating. **(Harvey)** *11 p.m., Sundance Kabuki. Also May 6, 3:30 p.m., Sundance Kabuki.*

Tyson (James Toback, USA, 2008) Director Toback is picking up this year's Kanbar Award for "excellence in screenwriting," but his latest film is a doc scripted largely in the mind of its subject. To call Mike Tyson a polarizing figure is an understatement (and raises the question: Does anyone really like him except Toback, whom he's known for two decades?). This film — narrated by Tyson, the sole inter-

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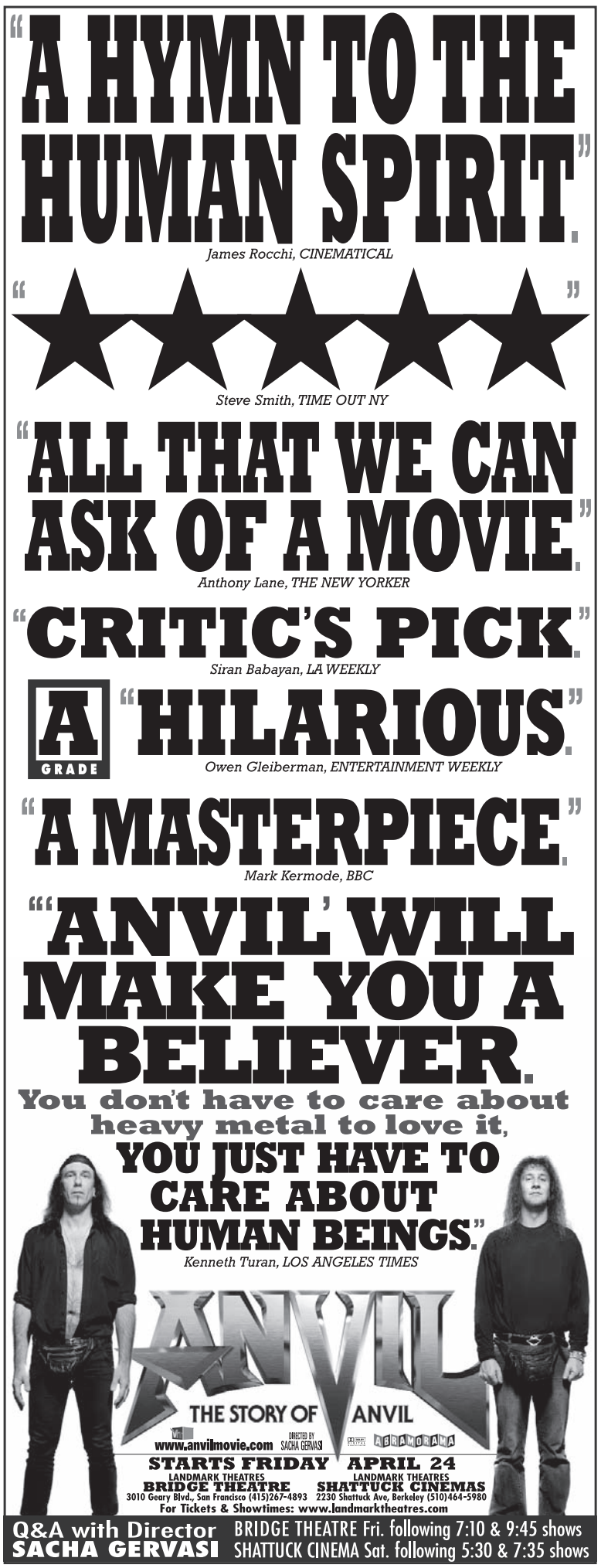
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IN THEATRES EVERYWHERE MAY 1ST!





Docs CONT››

African titles are harder to procure than a Jackie Chan vehicle). *Sacred Places* is light enough on its feet to pass itself as a slice of life, but Téno's quiet approach constitutes a major revaluation of the aims of African cinema.

Another illuminating interviewer, Heddy Honigmann, returns with *Oblivion*, her first film set in Lima since 1994's mobile portrait *Metal and Melancholy*. There's also a double-shot of alternative histories from Lee Anne Schmidt *(California Company Town)* and Travis Wilkerson *(Proving Ground)*, who are both associated with CalArts, an institutional hotbed for hybridized docs. Wilkerson's *An Injury to One* (2003) remains one of the great American political films; his live performance of military footage promises more shots from the avant-garde of documentary. Also on SFIFF's doc-centric slate: 2009 Persistence of Vision winner Lourdes Portillo, art-historical conspiracy theories courtesy of Peter Greenway *(Rembrandt J'Accuse)*, and reality-bending fictions like John Cassavetes' still-potent unraveling of the domestic melodrama, *A Woman Under the Influence* (1974). **SFBG**

SACRED PLACES
Fri/24, 8:40 p.m., PFA
Sun/25, 5 p.m.; April 29, 3:30 p.m., Sundance Kabuki

Z32
May 3, 9:15 p.m.; May 5, 8:30 p.m., Sundance Kabuki
May 4, 8:30 p.m., PFA

SHOTS IN THE DARK: SHORT TAKES ON SFIFF 52

CONT››

viewee — won't endear him to a public that's seen him besmirch his glorious boxing-ring talents with an array of bad behavior, from a rape charge (here, Tyson calls his accuser a "wretched swine of a woman") to the chomping of Evander Holyfield's ear. Though he chokes up on occasion and admits at one point that he starting taking fights just for the money, he's still about as unsympathetic as humanly possible. Fun fact: a friend convinced him to go tribal with the face tattoo. Tyson himself wanted hearts. **(Eddy)** *4 p.m., Sundance Kabuki.*

MAY 3

Moon (Duncan Jones, England, 2008) The Bay Area's own Sam Rockwell has quietly racked up a slew of memorable performances in variable films — including 2002's *Confessions of a Dangerous Mind* and 2008's *Choke* — so the fact that he's pretty much the whole show in this British sci-fi tale is reason enough to see it. A one-man space saga à la *Silent Running* (1972), it has him as Sam Bell, the lone non-mechanical worker (Kevin Spacey voices his principal robot assistant) on a lunar mining station in the not-too-distant future. He's just about to finish his long, lonely contracted three-year stint and return home to a desperately missed family when strange things begin to occur. First there are hallucinations, then physical disabilities, then finally the impossible — there's company aboard the station. Debuting feature director Duncan Jones orchestrates atmosphere and intrigue, though despite one major game-changing twist his original story seems a little thin in the long run. Nevertheless, Rockwell commands attention throughout as a character whose exhaustion, disorientation, and eventual panic feel alarmingly vivid. **(Harvey)** *9 p.m., Castro.*

The Reckoning (Pamela Yates, USA/Uganda/Congo/Colombia/Netherlands, 2008) Yates' latest documentary chronicles the long-delayed launch and bumpy first years of the International Criminal Court, a Hague-based body founded to prosecute (primarily) war crimes that member nations were unwilling or unable to do so themselves. Its authority is not yet recognized by several nations — including the Big Three of U.S.A., Russia, and China — while prosecutions of various military or political leaders who ordered crimes against civilians are often hampered by political minefields. Nonetheless, the still-struggling court is a beacon of hope for peace and justice around the globe. Yates lays out its work so far as an engrossing series of detective stories investigating instances of mass murder, rape, plunder, etc. in Uganda, the Congo, Darfur, and Colombia. **(Harvey)** *5:30 p.m., Sundance Kabuki. Also May 5, 6 p.m., PFA; May 6, 6:15 p.m., Sundance Kabuki.*

Still Walking (Hirokazu Kore-eda, Japan, 2008) It's no joy for Ryota (Hiroshi Abe) to bring his wife and stepson up from Tokyo on an annual visit to his elderly parents. The occasion is to commemorate the passing of an older brother who's been dead for decades but is still held up as the yardstick by which Ryo will always fall short. Mom (Kiki Kirin) is well intentioned enough, if often insensitively blunt-spoken. But retired dad (Yoshio Harada) is an imperious grump who resents Ryo's not following him into medical practice, disapproves of his marrying a widow, spurns her son from that prior union as less than a "real" grandchild, and is generally kind of a dick. This latest from Hirokazu Kore-eda (2004's *Nobody Knows*, 1998's *After Life*) is a quiet seriocomedy with lots of discomfiting moments. Yet it's suffused with enough humor, warmth and surprising joy to easily qualify as one of SFIFF's best 2009 picks. **(Harvey)**
8:45 p.m., Sundance Kabuki. Also May 5, 6:30 p.m., Sundance Kabuki. **SFBG**

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The 52nd San Francisco International Film Festival runs April 23-May 7. Main venues are Sundance Kabuki, 1881 Post, SF; Castro, 429 Castro, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Clay, 2261 Fillmore, SF. Satellite venues are Premier Theater, Letterman Digital Arts Center Bldg B, One Letterman Dr, Presidio, SF; and Roxie, 3117 16th St, SF. Tickets (most shows $12.50; special programs vary) and additional information at www.sffs.org. All times pm.

THURS/23

Castro *La Mission* 7.

FRI/24

PFA *Al Más Allá* 7. *Sacred Places* 8:40.
Sundance Kabuki *The Tiger's Tail* 4:30. *It's Not Me, I Swear!* 5:45. *Don't Let Me Drown* 6. *Art and Copy* 6:30. *Bluebeard* 7:15. *The Beast Stalker* 8:45. *(Untitled)* 9. *Lake Tahoe* 9:15. *Confessional* 9:30. *Hansel and Gretel* 11:15.

SAT/25

Letterman *The Boys: The Sherman Brothers' Story* 2.
PFA *New Muslim Cool* 2. *Oblivion* 4:15. *Tulpan* 6:15. *Wild Field* 8:20.
Sundance Kabuki *Battle for Terra* noon. "Foreign Territories" (shorts program) 12:15. *Our Beloved Month of August* 12:30. *Delta* 1. *It's Not Me, I Swear!* 2:45. *Empress Hotel* 3:15. *Hooked* 3:30. *A Sea Change* 3:45. *Lake Tahoe* 5:45. *Son of a Lion* 6. *Adoration* 6:15. *Laila's Birthday* 6:30. *Khamsa* 8:15. "Parting Shots" (shorts program) 8:30. *(Untitled)* 8:45. *Bluebeard* 9:30. *Zift* 11.

SUN/26

Castro *The Tiger's Tail* noon. *Le Amiche* 3. *A Woman Under the Influence* 5:45. *Every Little Step* 9:30.
PFA *City of Borders* 2. *Nomad's Land* 4:30. *Rembrandt's J'Accuse* 6:30. "Handle With Care" (shorts program) 8:30.
Sundance Kabuki "Voices Carry" (shorts program) noon. *Art and Copy* 12:15. *Khamsa* 12:45. *Confessional* 2:30. "Panel: The Real *Mad Men*" 2:45. *New Muslim Cool* 3. *Speaking in Tongues* 3:15. *Don't Let Me Drown* 3:30. *Sacred Places* 5. "Panel: Truth, Youth, and *New Muslim Cool*" 5:15. *Soul Power* 5:45. *Good Cats* 6:15. *Oblivion* 6:30. *Bullet in the Head* 7:30. *Everything Strange and New* 8:45. *The Beast Stalker* 9. *Artemisia* 9:15. "A Thousand Pictures" (shorts program) 9:45.

MON/27

PFA *Adoration* 6:30. *Son of a Lion* 8:35.
Sundance Kabuki *Zift* 2. *Hansel and Gretel* 3:15. *Laila's Birthday* 3:30. *Hooked* 4. *(Untitled)* 4:15. *Empress Hotel* 6. *A Sea Change* 6:15. *Delta* 6:45. "POV Award: Lourdes Portillo: *Al Más Allá* " 7. *My Neighbor, My Killer* 8:45. *Kisses* 9. *Tulpan* 9:15. *Rembrandt's J'Accuse* 9:30.

TUES/28

PFA *Lake Tahoe* 6:30. *Le Amiche* 8:15.
Sundance Kabuki *It's Not Me, I Swear!* 1. "Parting Shots" (shorts program) 1:15. *Crude* 1:45. *Oblivion* 3:15. *Chaturanga (Four Chapters)* 3:30. *Art and Copy* 4. *Everything Strange and New* 4:15. *Ferlinghetti* 6. *Wild Field* 6:15. *Kisses* 6:30. *Laila's Birthday* 7. *Good Cats* 8:45. *Bullet in the Head* 9. *Rembrandt's J'Accuse* 9:15. *In the Loop* 9:30.

OPENING

Anvil! The Story of Anvil Screw you if you compare Anvil to Spinal Tap. Yeah, there are moments of eerie similarity (and Anvil's drummer is named Robb Reiner — how's that for a coincidence?), but this heartfelt doc (first seen locally at last year's San Francisco Jewish

CONTINUES ON PAGE 48 ››



Lymelife

REVIEW It's 1979, and disco isn't the only thing that sucks for Long Island teen Scott (Rory Culkin). Bullies at school beat up his skinny 15-year-old ass; girl next door Adrianna (Emma Roberts) likes him, but "like a brother." Housewife mom Brenda (Jill Hennessy), neglected by real estate magnate spouse Mickey (Alec Baldwin), has gone kinda crazy. Buying into the paranoia around deer-tick-carried Lyme disease, she won't let Scott go outside without duct-taping shut all worrisome gaps in his clothing. It's pretty clear to everyone (particularly older son Jim, played by Kieran Culkin — who here seems a rare live wire in the usually underwhelming Culkin acting dynasty) but her that dad is cheating, though for a while no one guesses it's with Adrianna's bitchy mum Melissa (Cynthia Nixon). Melissa has her own problems at home, given that husband Charlie (a strikingly tragicomic Timothy Hutton) really does have Lyme disease, which has turned him from a dynamo into an exhausted, pitiful shell of a man. Yeah, you're thinking, do we really need another dysfunctional-family flashback with the requisite retro pop hits, pot smoking (back when it came dirt cheap), awkward virginity loss, and nostalgically horrible decor? Sure, why not. *Lymelife* treads no original territory, but its setting and characters are granted more than skin-deep authenticity, and the tangled conflicts in director Derick Martini and cowriting brother Steven Martini's screenplay really do lead somewhere interesting, even important. There are some annoying quirks, but the overall the Martinis nail a savvy balance of comedy and drama. Plus, amid numerous good performances, there's Baldwin giving a smug, surly yet sympathetic one that should be a shoo-in for award consideration if anyone still remembers little *Lymelife* at year's end. **(Dennis Harvey)**

LYMELIFE

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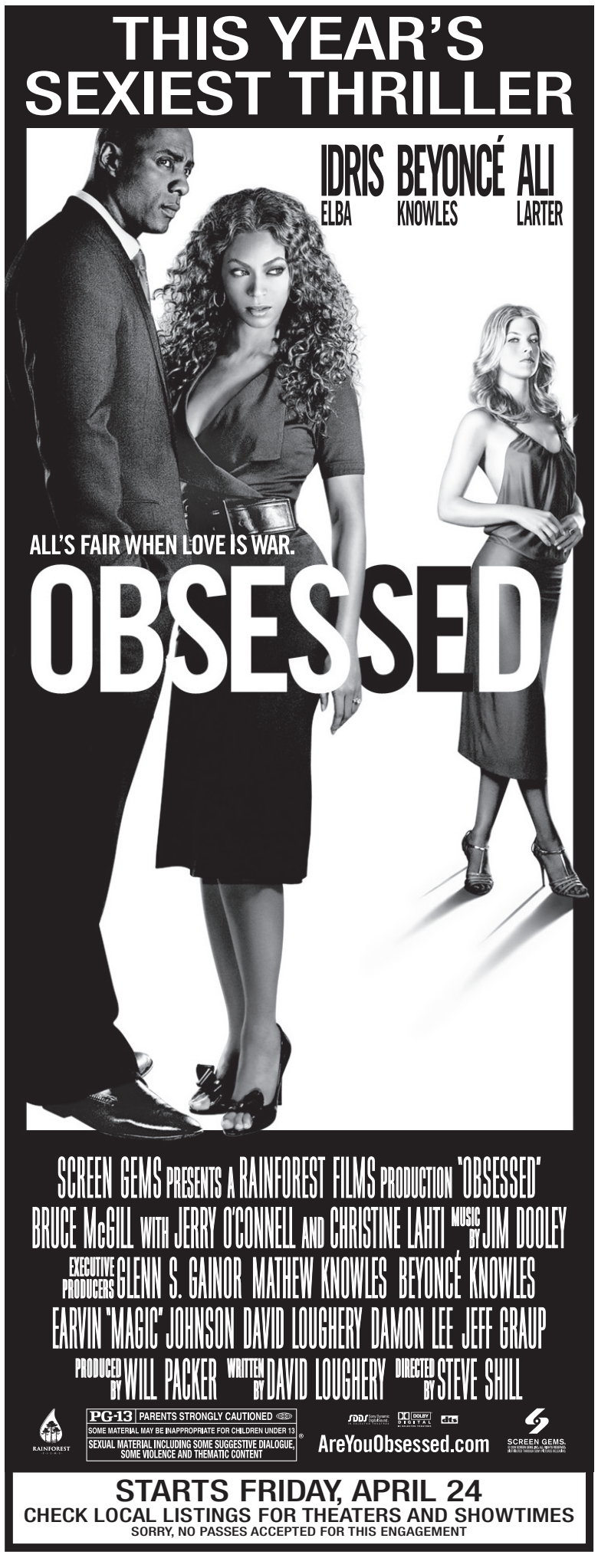
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-Rob Nelson, *Variety*
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OPENING

CONT››

Film Festival) doesn't mock. Friends and bandmates since the early 1980s — when Bon Jovi-level success seemed nearly possible — Reiner and vocalist-lead guitarist Steve "Lips" Kudlow have been chasing the rock god dream their entire adult lives, toiling at day jobs and raising families but leaping at every chance to capture glory, be it a poorly planned European tour or an emotional trip back to the recording studio. Even if you scoff at hair bands, it's hard not to get wrapped up in this tale of success, failure, and power chords. And with no less than Lars Ulrich calling Anvil "the real deal," there's no need to, uh, smell the glove. (1:20) *Bridge, Shattuck.* (Eddy)

Earth James Earl Jones narrates this feature-length version of *Planet Earth*, just in time for Earth Day. (1:30) *Grand Lake, Shattuck.*

Fighting *Step Up* (2006) star Channing Tatum switches from dancing to you-know-what-ing. (1:45) *Shattuck.*

The Informers This Bret Easton Ellis adaptation, a period piece on privilege and excess run amok in '80s Los Angeles, rides partly on the spookily spot-on poetry of its casting: the smaller parts are peopled by such '80s survivors as Mickey Rourke and Winona Ryder, no strangers to the tabloids, and there's a genuine sadness in this, the final role of Brad Renfro, who died after an accidental overdose last year. Sadly there's little chance of a Heath Ledger-style postmortem Oscar for Renfro. Though he reprises 2001's *Bully*'s drooling angst, portraying a gawky working class wannabe and the closest thing to a moral center in this coldly searing indictment of LA decadence, he's eclipsed by the beautiful, cruel, and pleasure-seeking youth (Jon Foster, Amber Heard, Austin Nichols, and Lou Taylor Pucci as the absurdly interchangeable Malibu Barbie and Kens) and the scarily calcified, oblivious parents (Kim Basinger, Billy Bob Thornton, and Chris Isaak — the latter particularly effective as the alcoholic, womanizing dad who can barely keep his sneer under wraps) that populate this orgy on the precipice of the AIDS epidemic. The chickens, of course, come home to roost in a way that ties Ellis' intertwined tales to the now-bursting Dubya bubble. This chilled ronde of sex, drugs, and synthpop — a Reagan-era embodiment of the Killers' "Somebody Told Me" — will likely repel moralists, read like deeply charred comedy complete with supremely aerodynamic hair to the former '80s kids who had-been-there-done-that, and intrigue cinephiles with its disinterested yet watchful gaze, trained on an LA playing itself. (1:38) *Oaks.* (Chun)

Is Anybody There? Being a ten-year-old kid living at an old-folks home run by your parents wouldn't be so bad if a retired magician (Michael Caine) was among the residents. (1:34) *Albany, Embarcadero, Smith Rafael.*

Lost in the Fog A gifted racehorse, his trainer, and his owner (colorful Noe Valley businessman John Aleo) are the subjects of this San Francisco-centric doc. (1:21) *Roxie.*

Lymelife See pick box. (1:35) *Embarcadero, Shattuck.*

Obsessed Stringer Bell and Sasha Fierce: married, with stalker. (1:48)

The Soloist Played at moments like Beethoven's Ninth — with maximum intensity and a finger on its earthly passions — *The Soloist* is one of the few movies of *and* about Los Angeles that attempts and manages to do justice by its real-life subjects: the writer and the one written about, music and journalism. English director Joe Wright (2007's *Atonement*) accomplishes this in a grand Hollywood style unafraid to pluck at heart stings as well as eager to borrow from '60s British cinema. *Los Angeles Times* columnist Steve Lopez (Robert Downey Jr.) stumbles on his story by accident, beneath a statue of Beethoven: the homeless violin player Nathaniel Ayers (Jamie Foxx), a onetime Julliard prodigy felled by mental illness and resplendent in rainbow-hued Afro-fantastist ragbag-finery. Bonding with this stubbornly unbound soloist — Lopez is a commitment-phobic individualist himself — the reporter grows increasingly involved with his subject, trying to fix his problems and get him help, an apartment, and a cello, plunging ever deeper into the world of the down-and-out in downtown LA. The newspaper industry dives into crisis, casting out reporters as Lopez attempts to lure Ayers inside. Working with Susannah Grant's screenplay based Lopez's 2008 book *The Soloist: A Lost Dream, an*

Unlikely Friendship, and the Redemptive Power of Music, Wright does an ace job of conducting this street-level symphony while remaining mindful of the contextual complexity of this friendship, journalism, and homelessness (the director shot on location and hired Skid Row denizens and members of Lamp Community, an advocacy group that gives apartments to the homeless, to appear in the film). Amid that realistic backdrop — and sparked by one trippily expressive musical interlude that recalls '60s psychedelic cinema — are the crucial performances: Downey fills out the rough edges of Lopez with a fever and drive that feels newsy, whereas Foxx disappears almost completely, seamlessly, into the role of the brilliant artist-madman. (1:49) *California, Grand Lake, Orinda, Presidio.* (Chun)

ONGOING

Adventureland (1:47) *Empire, Grand Lake, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.*
The Black Balloon (1:37) *Opera Plaza.*
The Class (2:08) *Shattuck.*
Crank: High Voltage Jason Statham: the man, the movie genre. (1:25) *1000 Van Ness, Shattuck.*
Dragonball: Evolution (1:24) *1000 Van Ness.*
Duplicity (2:05) *1000 Van Ness, SF Center, Sundance Kabuki.*
Fast and Furious (1:47) *1000 Van Ness.*
Gomorrah (2:15) *Lumiere.*
Goodbye Solo (1:31) *Clay, Shattuck.*
Hannah Montana: The Movie (1:38) *Oaks, 1000 Van Ness, SF Center.*
I Love You, Man (1:45) *California, Four Star, Marina, 1000 Van Ness, Sundance Kabuki.*
In a Dream (1:20) *Roxie.*
Knowing (1:55) *1000 Van Ness.*
Medicine for Melancholy (1:27) *Roxie.*
Monsters vs. Aliens (1:34) *1000 Van Ness, SF Center.*
The Mysteries of Pittsburgh (1:35) *Smith Rafael.*
Observe and Report (1:25) *Four Star, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*
Paris 36 (2:00) *Empire, Opera Plaza, Smith Rafael.*
17 Again (1:35) *Grand Lake, 1000 Van Ness, Presidio.*
Shall We Kiss? (1:42) *Embarcadero, Shattuck, Smith Rafael.*
Sin Nombre (1:36) *California, Embarcadero, Piedmont, Sundance Kabuki.*
Slumdog Millionaire (2:00) *Castro.*
State of Play *State of Play* was co-written by *Michael Clayton* (2007) scribe Tony Gilroy, so you'd be forgiven for thinking that his new project would continue in the vein of taut bureaucratic yarn-spinning. The film starts with confident strides in the right direction, before slipping on a viscous veneer of Hollywood gloss, yarn flying everywhere. We meet veteran reporter Cal McAffrey, played by a winking, fattened Russell Crowe, tugging on one end of a real intra-Beltway Gordian knot, while upstart blogger Della Frye (Rachel McAdams) yanks on another. Two transparently "unconnected" murders turn out to be linked, and after some buddy-movie chestbeating about "traditional journalism" vs. "the internet," the pair set about unraveling the mystery. If only the mystery were more interesting. *State of Play* offers some clever performances and a lot of halls-of-power bluster, but its cloyingly *au courant* affect and numerous loose ends leave a sour taste. (1:58) *Empire, Marina, 1000 Van Ness, Orinda, Piedmont, SF Center, Shattuck.* (Richardson)
Sugar (1:54) *Lumiere.*
Sunshine Cleaning (1:42) *Albany, Empire, Four Star, Lumiere, 1000 Van Ness, Orinda, Piedmont, Presidio, Sundance Kabuki.*
Theater of War (1:35) *Roxie.*
Tokyo! (1:52) *Opera Plaza.*
Tokyo Sonata (1:59) *Opera Plaza, Shattuck.*
Two Lovers (1:48) *Opera Plaza.*
Valentino, the Last Emperor (1:32) *Embarcadero, Smith Rafael.* SFBG

rep clock

Schedules are for Wed/22–Tues/28 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. Free-$6. "Seeing Ohlones," live radio broadcast and film screenings about Ohlone leaders and their organizations, Wed, 6. Grass Widow record release show with films and music, Thurs, 8. "Other Cinema:" "3-D Spectacular!", Sat, 8:30. "Cut and Run," shorts by local filmmakers, Fri, 8. **Decoder** (Muscha, 1984), Sun, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5-10. "The Intimate Epics of Terrence Malick:" •**Days of Heaven** (1978), Wed, 2:30, 7, and **The New World** (2005), Wed, 4:25, 8:55. San Francisco International Film Festival, Thurs and Sun. See film listings. **Slumdog Millionaire** (Boyle, 2008), Fri, 2, 4:30, 7, 9:25. "Lip Service!", AIDS Lifecycle benefit starring Lady Miss Kier, hosted by Heklina and Peaches Christ, Sat, 8. For tickets, visit www.cityboxoffice.com. **Milk** (Van Sant, 2008), Mon, 2, 5, 8. "Three Stooges Shorts: Curly's Greatest Hits," Tues, 2:30, 5, 8.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **The Mysteries of Pittsburgh** (Thurber, 2008), call for dates and times. **Paris 36** (Barratier, 2008), call for dates and times. **Shall We Kiss?** (Mouret, 2008), call for dates and times. **Valentino: The Last Emperor** (Tyrnauer, 2008), call for dates and times. **Is Anybody There?** (Crowley, 2008), April 24-30, call for times.

CLAY 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Metropolis** (Lang, 1927), Fri, midnight; **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight.

GALLERY PAULE ANGLIM 14 Geary, SF; (415) 433-2710. Call for price. "Reflections," film and video screening in conjunction with the gallery's current Dean Smith and Dean Byington exhibits, Thurs, 7:30.

GRAND LAKE 3200 Grand, Oakl; http://groundspark.org. $10-30. **Straightlaced: How Gender's Got Us All Tied Up** (Chasnoff, 2009), Thurs, 7.

GREENLINING INSTITUTE 1918 University, Berk; (510) 647-1111. Call for price. **A Break in the Clouds**, Thurs, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Planet Earth: The Filmmaker's Story**, Wed, 7:30.

LARK 549 Magnolia, Larkspur; www.larktheater.net. $10. "Youth Film Festival," works by filmmakers ages 10-18, Sun, noon.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Spring Romance: Melodrama by Borzage": **Moonrise** (1948), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50.
"Film 50:" **The Day I Became a Woman** (Meshkini, 2000), Wed, 3. San Francisco International Film Festival, April 24-May 7. See film listings. "Buddhism and Film:" **Waking Life** (Linklater, 2001), Mon, 3.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980. $8. "Cult Classics Attack 3:" **Star Trek II: The Wrath of Khan** (Meyer, 1982), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **The Class** (Cantet, 2008), Wed-Thurs, 7, 9:35 (also Wed, 2). **The Curious Case of Benjamin Button** (Fincher, 2008), Fri-Sat, 8 (also Sat, 2). **The Room** (Wiseau, 2003), Sat, midnight. **Wendy and Lucy** (Reichardt, 2008), Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Champion** (Houston, 2009), Thurs, 7:30. **In a Dream** (Zagar, 2008), Wed-Thurs, 7, 8:45. **Medicine for Melancholy** (Jenkins, 2008), Wed, 8:15, 10. **Theater of War** (Walter, 2008), Wed, 6:30. **Lost in the Fog** (Corey, 2008), April 24-30, call for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $8-10. **The Upsetter: The Life and Music of Lee "Scratch" Perry** (Higbee and Lough, 2008), Fri-Sat, 7:30. SFBG

first run venues



Rock doc *Anvil! The Story of Anvil* opens Fri/24.

PHOTO BY BRENT J. CRAIG/ ABRAMORAMA

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318530-00 The following person is doing business as **BACKPACK BLACKJACK**, 1695 18th Street, #317, San Francisco, CA 94107. Gil Cohen, 1695 18th Street, #317, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/09. Signed Gil Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on February 25, 2009. **Publication date(s): April 1, 8, 15 & 22 2009. L#432504.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318610-00 The following person is doing business as **Taqueria El Sol**, 901 Taraval St, #1, San Francisco, CA 94109. Melinda Louie, 172 Terra Vista San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Melinda Louie. This statement was filed by Michael Jaldon on March 18, 2009. **#35501. April 15, 22, 29 & May 6.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318624-00 The following person is doing business as **ACTION AUTO GLASS SAN FRANCISCO**, 1579 Custer Ave., San Francisco, CA 94124. Sean Rene Kelley, 72 Crestline Ave., Daly City, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/19/09. Signed Sean R. Kelley. This statement was filed by Maribel Jaldon on March 19, 2009. **#432702-April 1, 8, 15 & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318643-00 The following person is doing business as **Divine Essence** , #2 Connecticut St, San Francisco, CA 94107. Laura Hahn, 234 Santa Clara, Brisbane, CA 94005. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Hahn. This statement was filed by Lena Lee on March 20, 2009. **#35503. April 15, 22, 29 & May 6.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318674-00. The following person is doing business as **Moon Bend Net Services and Mimi Boutique 454 Ivy Street, San Francisco, CA 94102.. Ed Reckers, 454 Ivy Street, San Francisco, CA 94102 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed Ed Reckers. This statement was filed by Mariedyne L. Argente>#432803. April 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318800-00 The following person is doing business as **SOUTIRAGE IMPORTS**, Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. American Wine Distributors, Inc., Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed American Wine Distributors, Inc., Michael Denny, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on March 26, 2009. **Publication date(s): April 8, 15, 22, 29, 2009. L#432801.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318851-00 The following person is doing business as **STINSON CORRELATIONS CONSULTING**, 758 North Point, #1, San Francisco, CA 94109. James Hudson Presley, 758 North Point, #1, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed James H. Presley. This statement was filed by Lena Lee on March 30, 2009. **#432803. April 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318912-00 The following person is doing business as **RESTORATION WORKSHOP P&D**, 1716 Revere Ave., San Francisco, CA 94124. Kevin Sheppard, 1716 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/1997. Signed Kevin Sheppard. This statement was filed by Lena Lee on April 01, 2009. **#432802. April 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319311-00 The following person(s) is doing business as **Future Cigs**, 3521 20th Avenue, San Francisco, CA 94132. Alex Ruvalcaba, and Danny Oneto, 1057 Grand Avenue Apartment #A, South San Francisco, CA 94080. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 04/17/09. Signed Alex Ruvalcaba. This statement was filed by Mariedyne L. Argenete on 2009. **#438212. April 22, 29, May 6 & 13.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: DECEMBER 22, 2008. To Whom It May Concern: The name of the applicant is: FINA ESTAMPA. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1100 VAN NESS AVE., San Francisco, CA 94109-6920. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: April 15, 2009 L#432901

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204.To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA;5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): March 25, April 1, 8 & 15. L#432604**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545827. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melanie Lan Huong Wong for change of name. TO ALL INTERESTED PERSONS: Petitioner **Melanie Lan Houng Wong** filed a petition with this court for a decree changing names as follows: Present Name: Melanie Lan Houng Wong. Proposed Name: **Melanie Wong** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 28, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 23, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, April 29, May 6th, May 13th 2009. L#35502**.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545857. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 575 Polk St., Room 001, San Francisco, CA 94102-4514. PETITION OF FRANK SCALES for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANK SCALES** filed a petition with this court for a decree changing names as follows: Present Name: FRANK SCALES. Proposed Name:**FRANK DENIER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 9, 2009. Time: 9:00 AM, Room - 218. Signed by James J McBride, Presiding Judge on April 3, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 8, 15, 22 & 29 2009. L#432804.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545868. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sofia Tulchinsky for change of name. TO ALL INTERESTED PERSONS: Petitioner **Sofia Tulchinsky** filed a petition with this court for a decree changing names as follows: Present Name: Steven Alexis Gabriel and Jake Ivan Gabriel. Proposed Name: **Steven Alexis Tulchinsky and Jake Ivan Tulchinsky** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 18, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Apr 8, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 8, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 15, April 22, 29 & May 6th 2009. L#35502.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: September 23, 2008. To Whom It May Concern: The name of the applicant is: **Brasil SF LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 139 8th St., San Francisco, CA 94103-2715. Type of License Applied for: 47- ON-SALE GENERAL EATING PLACE. **Publication date: April 22, 2009 L#35503.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545887. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Denise Hunt for change of name. TO ALL INTERESTED PERSONS: Petitioner **Denise Hunt** filed a petition with this court for a decree changing names as follows: Present Name: Denise Hunt. Proposed Name: **Alyx Francisco Cronin** Petitioner Denise Hunt has also filed for a decree changing petitionerís gender from female to male. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 25, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Apr 15, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 15, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 22, April 29, 29, May 6th, May 13th 2009. L#35501.**

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **Prurdential California Reality, Prudential Real Estate Affiliates, Inc., A & S Investment Group, Inc., Betty A. Low, Julie Fox, Alicia Powell, Phillip Vaughn, and Does 1-20** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): RON CARLSON & MARION BENJAMIN CARLSON **CASE NUMBER CGC - 08-476192**. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Web site (www.lawhelpcalifornia.org) or by contacting your local county bar association. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, 400 MCCALLISTER STREET, SAN FRANCISCO, CA 94102. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) ARTHUR C. LIPTON, LIPTON & PIPER, LLP., 870 MARKET STREET, SUITE 945, SAN FRANCISCO, CA. 94102. (415) 362-6286. DATE: (Fecha) June 10,2008, By Gordon Park-Li, Clerk, by D. Steppe. **Publishing dates: April 15, 22, 29, May 06, 2009. L#35201**

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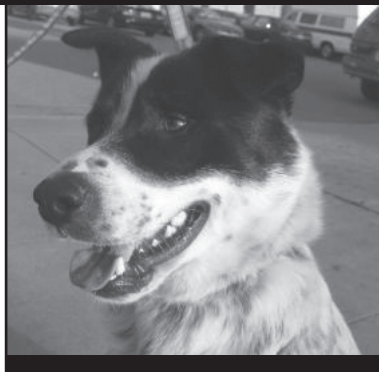
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GOOD VALUES
Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. ☎310739

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

DYNAMIC LADY
Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. ☎434857

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COMPASSIONATE
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Compassionate, caring, friendly, honest SF, 20s, likes going to clubs, camping, hiking, reading, the beach, dining out, more. Looking for a down-to-earth, easygoing man, 22-35, for LTR. ☎313209

LIKE GOING OUT?
Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-60, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. ☎313211

SEEKING LTR
Honest, compassionate, artistic, friendly, goal-oriented, caring SF, 50s, health-minded with good values, into music, the beach, dancing, tv, travel, museums, walks, reading and more. Would like to meet SM, around the same age, for companionship. ☎313213

LIKE PBS?
Personable, caring, goal-oriented friendly, artistic, compassionate woman with good values likes coffee shops, music, reading, walks, travel, dancing, dining out and more. Looking for honest, respectful man, 50-70, for LTR. ☎313214

A SEXY PEACH!
SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! ☎276500

TAKE A CHANCE ON ME
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. ☎280729

WHATEVER HAPPENS
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. ☎284885

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. ☎861416

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. ☎293630

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

SEEKING SWM
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. ☎298795

TAKE CONTROL
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! ☎300031

BUSY SANTA CRUZ GRANDMOTHER
Attractive WiWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. ☎965249

EDUCATED PROFESSIONAL
WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. ☎301522

TAKE A TASTE
SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. ☎301677

ENERGETIC
Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? ☎302310

CALL ME!
SF, 235lbs, brown/blue,likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. ☎305897

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

WAITING ARMS
Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded man, 30-40, for LTR. ☎313157

LET'S TALK!
Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. ☎310742

LET'S MEET SOON!
Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. ☎276476

YOU FOUND ME!
Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. ☎276479

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

SATISFACTION
Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! ☎312742

ISO VOLUPTUOUS WOMAN
SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. ☎304953

RENAISSANCE GENTLEMAN...
seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! ☎308980

WE MUST MEET ASAP
Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! ☎312090

OVERACTIVE TONGUE
SWM, 63, 6'5", 210lbs, slender, D/D-free, N/S, with overactive tongue, looking for one lady who can put it to good use! Race, age, figure unimportant. ☎312756

OPEN-MINDED
SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. ☎284159

VERY OUTGOING
Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. ☎305492

DOWN-TO-EARTH BROTHER...
seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. ☎310844

GIVE ME A CALL
HM, 39, enjoys dancing, movies, walks, dining out and more. Looking for a woman, 35-55, for dating. ☎273485

SHARE MY WORLD
SM looking for a very beautiful, sweet, loving, tender woman, 35-55, to share my life with. I like swimming, dancing, camping, long walks, the beach, amusement parks and more. ☎273754

SEEKING A REAL WOMAN
SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. ☎300078

BIG 350LBS+ WOMAN...
would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! ☎300164

GIVE IT A TRY!
WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! ☎300340

SUBMISSIVE MAN...
47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. ☎300524

SEEKING BBW
SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. ☎300544

LET'S GET TOGETHER
Spanish-French SM, 43, 5'9", very attractive, open-minded, spontaneous, passionate, enjoys working out. Looking for redheaded WF for possible relationship. ☎289249

NEEDS SOME EXCITEMENT
Married WM, 5'7", 170lbs, has tattoos and piercings, a little bored and looking for something a little extra. If interested, get in touch with me. ☎301523

TAKE A CHANCE
SM, 27, 6', 170lbs, shaved head, dark eyes, medium complexion, looking for someone to meet and get to know. Let's see what happens from there. ☎301528

› men seeking men

HERE FOR YOU
GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. ☎274431

MAGIC FINGERS
WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. ☎290536

MARIN AREA
BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! ☎264067

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. ☎297636

SAFE PLAY
Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. ☎301773

BOY NEXT DOOR
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! ☎301779

VERY ATTRACTIVE WM...
45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? ☎302014

COME PLEASE ME
HM looking for two men to give me oral and maybe do more. If interested, give me a call. ☎305410

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256



HORNY GUY HAS A NEED...
to suck a big one. I'll do it your way. Make me your slave. All calls answered. ☎753249

SEEKING MISS RIGHT
SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! ☎308429

CURIOUS
SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! ☎308557

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

FREE MASSAGE
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. ☎860940

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

LOOKING FOR LOVE
Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, considerate, genuine, lots to offer. You: just be yourself, imperfect, some humor, some laugther, mature older man. Is that you? ☎296673

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

› women seeking women

SENSUAL, CONSIDERATE WOMAN
BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

HONESTY A MUST
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. ☎299977

CLASSY, ATTRACTIVE
GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. ☎300954

CITY GIRL...
wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. ☎307991

› three's company

COUPLES...
tall WM seeks you for oral pleasure. I would love to give oral pleasure to both of you. Be clean, discreet and playful. ☎312930

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

SHARE YOUR WIFE
AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. ☎276001

PLEASURE FOR BOTH
WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. ☎290906

SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? ☎294854

› tv/ts

TRANSSEXUAL SLAVES
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! ☎300076

› friends/activities

EROTIC COMPUTER
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

SEEKING LADY FRIEND
Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. ☎300798

› kinksters

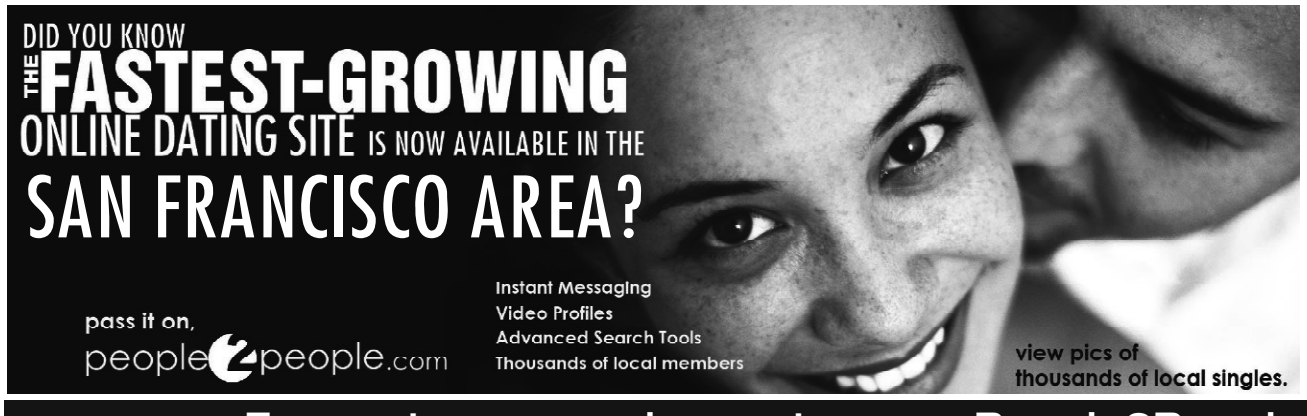
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Woman, thou shalt be spanked. Gentle or hard, clothed or naked, whatever you deserve, by a sexy man who knows how to do it. ☎166433

SEEKING PROFESSIONAL LADY
...who would like to be spanked while wearing her business suit. If desired, contact this mature, artistic SWM. Your limits are respected. ☎310488

SWINGERS
Attractive, curious WM, 5'10", cute butt, athletic build, seeks attractive bi couples and bi women for fun times. ☎296232

DOMINANT LEATHERMEN
Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. ☎238797

ATHLETIC, INTELLIGENT
Attractive, versatile BiM, 50, seeks people, single or married, for fun and pleasure. Age, race, size irrelevant. ☎307984



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I'm A lonely Guy

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Readers:
The letter from "Forty and Frustrated" a few weeks back got a lot of interest and at least one excellent suggestion (go out alone) from a woman who has had success following her own advice. Excellent! I also heard from "F&F's" male counterpart (and no, sorry, I can't match them up), and here's what we're going to do: We're going to read this and figure out what's wrong and come up with a better approach. Together. Here goes:

I'm a 44-year-old guy, single for most of my life. Aside from a 10-year relationship with someone I was not attracted to and got involved with for all the wrong reasons, I've never had a girlfriend. I have had a few flings, though none have lasted more than a month.

In the last year, I've had more than two dozen dates. All but two weren't interested in seeing me again. The most recent split was particularly painful because she seemed to be the closest match for me yet. (She apparently felt otherwise.) It's always the same pattern. There seems to be a strong initial attraction that quickly fades after a couple of weeks. I can't tell you how many times I've been told I'm a nice guy. I'm beginning to think that the few women who are interested enough to want to see me again eventually realize that I don't have much else to offer, and lose interest. For the record, I'm healthy, fit, athletic. I have a life. I'm not aggressive, conceited, or rude. I like to think I'm a reasonably pleasant person to be around. I'm genuinely interested in what my date has to say. What am I doing wrong?

My profile on Match.com has had over 1,500 hits, I have yet to receive a single unsolicited e-mail. I've sent out nearly 500. I've had more than a few women write back, appearing interested, only to never hear from them again. When writing my profile, I made a concerted effort to not come across as pretentious or self-absorbed. I don't have a checklist that's a mile long. I included photos in which I'm smiling and one can clearly see my face. I would be thrilled to receive an e-mail from a woman who was interested enough to take the time to write one. I can't speak for other guys, but having a woman ask me out on a date would be one of the most flattering things that could happen to me. And I've never backed out of a date at the last minute.

OK! The first thing that catches my eye is the admission, from someone who otherwise seems willing to acknowledge his own more saleable qualities, that he has "not much else to offer." Either this is evidence of a self-image badly enough distorted to cripple any attempts to connect meaningfully with women he might be interested in, or it's true. If true, we had better hope it is fixable. What does it mean to "have something to offer"?

Well, what are those women looking for? They do want somebody solvent (did anyone else read the articles about chimpanzee chicks who have more sex with the chimp dudes who have more antelope meat?) and sane, but beyond that? Fun, yes; compatible sexually and otherwise, yes; but also, assuming he's dating women in their 30s, a husband and kids. If women in their 40s, maybe just the former, but these days you never know. What they all probably want, though, is availability and commitment. If he is not signaling that these are on offer, and not going way too far in the other direction and offering them in his opening e-mail, he'd better get signaling, and fast.

I assume they would also like to know why he's 44, never married, and so little-dated. He's going to have to come up with a good spin on a sad tale. Not a lie, mind you, but a little polish.

Lonely guy, spark it up. Maybe they're not calling back because they fell asleep.

It also occurs to me that he may be — and I hate to say this because I imagine him reading it and I shudder in empathy — boring. True, "nobody wants to date me" is not your most scintillating subject and may not inspire the complainant to dazzling heights of witty word play, but come on. A little joke, some narrative flair, even a pun would help — and I hate puns. Lonely guy, spark it up. Maybe they're not calling back because they fell asleep.

OK readers, your turn. Have at him. Female daters, would you answer his ad? And have you dated (some version of) this guy? What made you stop?

I recently bought both my kids T-shirts that say "When I Grow Up I'm Going To Save The World." (That these were available in the boys' department only is an issue for another column.) I'm already grown up, and frankly, I don't think I'm going to save the world, but hey, let's save this guy.

What would it take to get him a date?
Love,
Andrea

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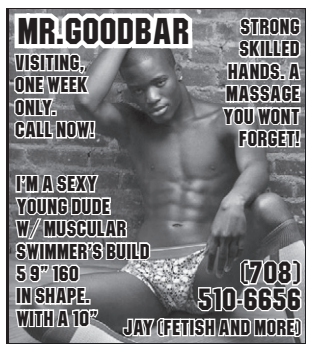
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